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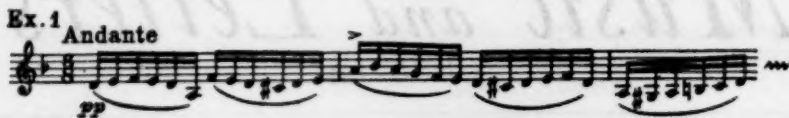
No. 3

SCHUBERT: INSTRUMENTAL DERIVATIVES IN THE SONGS

BY MAURICE J. E. BROWN

IT is useless to search among the thirty odd songs which Schubert wrote before 'Gretchen am Spinnrade' to find any foreshadowing of this sudden flowering of his art. The admiration which the song has never failed to command has driven musicians to look again and again at these early songs, and although there is nothing to be found, they quote hopefully a phrase from one of them—'Klaglied'; yet after all, it is not the music, but only the words "Meine Ruh' ist dahin" which link the two songs. But Schubert was writing other music in these early years besides songs, and if any hint is to be found of the origins of 'Gretchen' it is worth looking there for it. The song was written in the October of 1814, the period of the Congress of Vienna, when the capital was thronged with visitors from all over Europe. It would have been a time of festival performances in "the sparkling whirlpool of Vienna", although in all probability not as gay a period as stage and screen would have us believe. At the parish church of Lichtental there had been such a festival performance—of Schubert's Mass in F, his first; it had been conducted by the young composer. There is no doubt that the music of this Mass, from continued rehearsal and performance, was present in his mind in a way that none of his future music would be: on no other occasion did he conduct his own work in public. The performance was on October 16th, and three days later 'Gretchen am Spinnrade' was composed. It is on the final section of the Mass that the interest focuses, for it is here, if anywhere in Schubert, that the genesis of the song's mood and manner can be found. The placid opening of the "Dona nobis pacem" is in F major; the words are sung to a mild 6-8 melody, and there is little of significance except

a flowing inner part in the string accompaniment. But with a shift into D minor the mood changes and becomes more urgent. Into D minor: and the violins modify the accompanying figure thus:



Soon, below the pleading words of the chorus, the accompaniment takes this form:

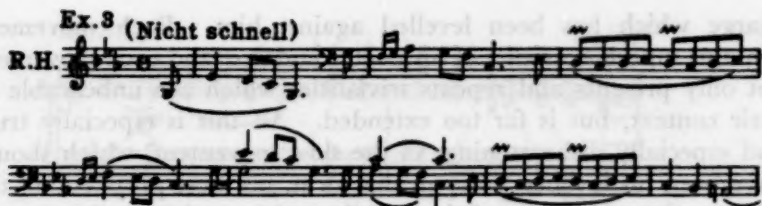


We are surely at this point on the very threshold of 'Gretchen am Spinnrade'. "Meine Ruh' ist hin" cries Gretchen; "Dona nobis pacem" pleads the Mass. In Schubert's mind the cry for peace manifests itself in a like music, wonderfully transmuted and matured in the song by the humanity of Goethe's poem.

The generally accepted fact that Schubert reached his own particular style in instrumental music by way of his *Lieder* is undeniable, but it is not the whole truth.¹ The music which so aptly clothes Gretchen's words had its origins elsewhere; and it is far from being a unique instance. This is not to say that in every case where the music of his songs has been evolved from some passage in his instrumental work a close spiritual tie can be found, such as that cry for peace which links the two passages above. But it does suggest that in the years of his mature work the balance had shifted somewhat; the youth who saw the possibilities of instrumental music by first realizing them in song, became the man who very often found the fitting music for his songs after having first realized it in his instrumental music.

There is, for example, the remarkable passage in 'Totengräbers Heimweh' of 1825—one of Schubert's little-known songs, of which Richard Capell says, truly, that with a fractional difference in the revolution of its fortune's wheel, it might have been one of his greatest masterpieces. The gravedigger stares into the grave he has just dug; the music embodies Keats's cry "Forlorn!":

¹ " . . . we must beware of looking on him merely as a song-writer who overflowed into other fields." (Ernest Newman.)



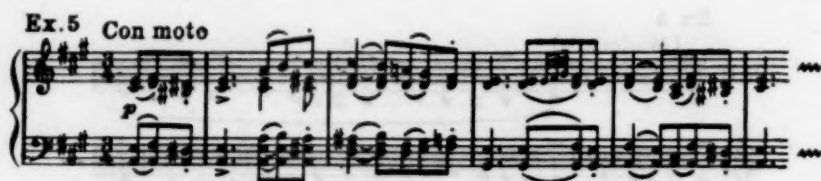
This mood had been realized, and the apt music found for it, a short time before, in the A minor pianoforte Sonata (Op. 42). Here it is:



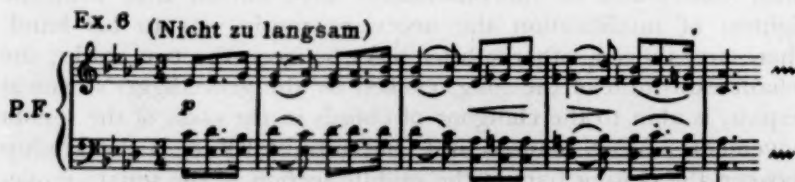
Only in their context in the Sonata can the effect of these phrases be felt; something of horror is there. The free-moving pathos and defiance of the earlier pages have, as it were, congealed. With the stanza in the song beginning "Von allen verlassen . . ." Schubert must, consciously or subconsciously, have known that with the slightest of modification the necessary music was to his hand. There are, indeed, other subtler links between the two works: the defiant exordium of the song, evoked by the gravedigger's cynical despair, is akin to the clangour of chords in the coda of the sonata movement. More tenuous still, but unmistakable, is the kinship between the closing bars of the middle section of the sonata movement and, in the song, the setting of the words "Es schwinden die Sterne . . .". Both are too long to quote, but a comparison of technical detail is very revealing. Schubert is always excited by the verb "schwinden" (= vanish) or kindred meanings: invariably it evokes a rich imagery, and this song is no exception. The whole evocative scheme of diminished seventh, rising chromatic bass, unexpected tonal shifts and gradually lessening dynamics was first conceived in the Sonata, the piano music of which clearly illustrates the idea of "schwinden".

Another instance from the same year comes from the piano Sonata in D major (Op. 53). This particular work, it must be confessed, is one of Schubert's magnificent failures. One can justify his methods in sonata form, clarify his approach to it and resent unbalanced criticism, and yet find here justification for every

charge which has been levelled against him. Each movement contains superb examples of his poetry and fire, and each movement not only presents and repeats trivialities which are unbearable in their context, but is far too extended. All this is especially true, and especially disheartening, in the slow movement, which should have been his loveliest essay in this form, his most prophetic of the new tonal explorations of the middle and late nineteenth century, but ends by merely cloying. The lyrical opening of this movement, with its soft yet determined rhythm, suggests the manner of many of his love-songs of the middle 1820s:



but the possibilities of building powerful climaxes on this *ostinato* rhythm are not overlooked during the course of the movement. The emotional range of the music from tenderness to passion served Schubert well in the song 'Fülle der Liebe' written soon after the composition of the D major Sonata:



The presence in his mind of his slow movement, while he was composing the song, is manifested by the sudden appearance of the grace-notes at the words "Ein Feuer war es . . . das ewig bleibt":



and the sensuous beauty at the heart of the movement, where completely unrelated chords are juxtaposed, was renewed by a similar technical device to illustrate to perfection the poet's words that the surge of love exalts the spirit, and tears the heart:

Ex. 8(a) Op. 53

‘Fülle der Liebe’

Ex. 8(b)

P.F. *cresc.* leading to A major
gives

An interesting derivative can be found in the ‘Winterreise’ cycle: it is in one of his secondary songs, which is worked on a small scale. As far as the world’s music is concerned, as far as Schubert’s own contribution is concerned, the song is negligible. As an index to his creative mind it is enormously important, and endlessly fascinating. Not only does it comprise within its forty odd bars the whole armoury of Schubert’s weapons—save one—but it is safe to say that if he had been asked to write a short epitome of one of his most important instrumental movements he could not have done it better than he has—albeit subconsciously—done it in this small song. The movement concerned is the *Andante un poco moto* in the string Quartet in G (Op. 161); the song is ‘Einsamkeit’. The wayfarer cries out in this song against the quietness of the air, the brightness of the world as if he would destroy them, and the piano snarls in sympathy:

Ex. 9 (Langsam) *bis*

P.F. *f* *p* *sp*

But what does this music echo if not those incredible bars in the string Quartet, where the classical tonal relationships are shown, not, as a wise German puts it, disintegrating, but destroyed?:



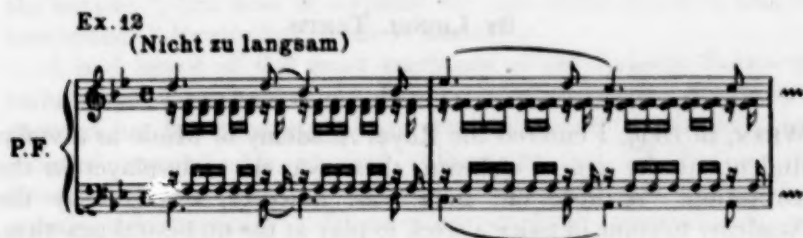
The sad, lyrical opening of the song, the impassioned rise and fall of repeated chords, the threnodic episode to the words "... war ich so elend nicht", the passage quoted in Ex. 10, all reproduce in miniature the gigantic music of the Quartet movement.² The protest and despair of the poem stand as a motto for this music as surely as if Schubert had written the words at the head of the movement. No wonder we read of his eagerness and exaltation of spirit during the days when he was composing this song cycle. The importance of 'Winterreise' in Schubert's spiritual and creative growth has never been truly assessed—perhaps not even realized. The tendencies and experiments, not always successful, in the music of previous years, are here gathered and consummated; henceforward there are revealed new depths and a far wider vision. We may be certain of one thing: his achievements in 1828 would never have been possible save for these songs.

Consideration of a group of melodic derivatives will form an appendix to the history of Schubert's melody which first occurs in the B \flat entr'acte of 'Rosamunde' (1823). During the following year it formed the basis of the slow movement in the string Quartet in A minor, and the composer returned to it once again, in a modified form, for the theme of a set of variations in the third Impromptu of Op. 142. All this is well known, but it is not the complete story. In 1826 this suave tune, with its characteristic falling intervals, was used in the 'Wiegenlied' to Seidl's poem:



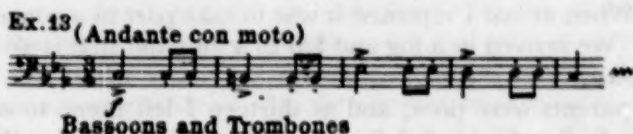
² Schubert's first sketches of his songs are not of great interest, but in its bearing on the above argument the first sketch of 'Einsamkeit' is. It is closer to the conception of the Quartet movement than even the final version, being more "atonal", for one thing; for another, the little ejaculatory figure rises on its second appearance.

Shortly after the Impromptu on a modification of the 'Rosamunde' melody, in January 1828, Schubert composed a setting of Leitner's 'Der Winterabend'. Towards the end of the song, where the poet is musing on the happiness of past love, the melody of the Impromptu weaves between piano and voice with an extraordinarily reminiscent effect. This is an extract from the song:



but the whole of these closing pages should be referred to for the full impression.

This survey of derivatives in Schubert's songs, which has dealt with only the more obvious examples, began with an instance from his first masterpiece in this field. If it concludes with one from his last, there is an interesting and purely fortuitous parallel between them. For 'Gretchen' had its inception in the closing pages of the Mass in F; and the measured beat of the chords in 'Der Doppelgänger', with their suggestion of an unbearable burden of grief, was first planned in the "Agnus Dei" of the Mass in E \flat , composed two months previously:



The purpose of this survey has been to enhance the pleasure of listening to the songs. "To analyse Schubert's songs" does sound more intense than "to enjoy Schubert's songs"; it is, of course, much less so. But Saintsbury's words to the effect that the supposed opposition between aesthesis and analysis is rather a blunder are particularly applicable to the music of Schubert, when we consider how much has been written on the former aspect, and how scanty is the work in the latter, more important sphere.

INTRODUCTION TO AN ENGLISH VIOLA

BY LIONEL TERTIS

I

WHEN, in 1895, I entered the Royal Academy of Music as a violin student, at the age of eighteen, there was no viola-player in the institution. A little old man was, however, engaged by the Academy to come in twice a week to play at the orchestral practices. He was a professional; but from his so-called viola—a very small one—he drew as ugly a sound as can ever have been produced from a stringed instrument. I remember that he played with no vibrato at all, and his bone-dry tone made one's hair stand on end. "A necessary evil!"—so I recall Sir Alexander Mackenzie's describing him to me.

The Academy was not my first school of music, nor did I first face the world as a string player. When I was six I came out as a pianist—in a black velvet coat and deep white-lace collar—to play a tarantella by Stephen Heller at a concert at Highbury in North London. At a most excessive pace, to show off. Though West Hartlepool was my birthplace I did not play there for thirty-four years. When at last I returned it was to take part in a concert with Melba. We arrived in a fog and left in a fog; and that is all I know of the town.

My parents were poor, and at thirteen I left home to earn my living. At Scarborough I joined a Hungarian Band. We wore costumes more like those of brigands than Hungarians. We were all British. Another position of which I retain a more vivid memory was that of accompanist to a blind street-musician at Brighton—an excellent violinist and a lovable man. I lodged at his apartments, and every morning his attendant arrived with a "bijou" piano upon a barrow. The three of us went forth, and on the promenade the blind man gave excellent performances of Vieuxtemps, Wieniawski and the like. Our attendant went round the crowd with a money-box and the takings were good.

Having saved a little money, I managed to enter Trinity College of Music in 1892, when I was just fifteen. The violin was my second study, under B. M. Carrodus. My funds lasted for

three terms, and I then had to seek another money-making engagement. I found one at the Lunatic Asylum at Preston in Lancashire, where my duties involved the care of some of the inmates as well as making music for them together with other musician-attendants. Writing to congratulate me on the appointment the Principal of Trinity College, Bradbury Turner, reminded me sententiously of the maxim "The laws of morality are also those of art"; and he concluded, "Remember, study is unending".

I had heard of the great traditions of the Leipzig Conservatorium, and I resolved to get there by hook or crook. My mother pawned her few trinkets; I went, and managed to stay for a six-months' course. My musical enthusiasm was gratified at the Gewandhaus concerts, but the once great teaching-institution had greatly deteriorated. I learnt precious little, especially in my principal study, the violin. My teacher, Bolland, paid me little or no attention, being generally at the far end of a very long room examining his collection of postage stamps. I entered the Royal Academy of Music thanks to the generosity of Lionel de Rothschild. Among other engagements that helped to balance the budget was one as leader of a quintet or sextet at Madame Tussaud's, dressed in a peculiar costume of antiquated military character. My teacher at the Academy, Hans Wessely, held out no great hopes for my future and informed my father that I was better fitted for the grocery trade.

In 1896, however, a fellow violin student, Percy Hilder Miles, wishing to play string quartets, suggested that I should take up the viola, since there was not a viola-player in the institution. I borrowed an Academy instrument—one that was, as usual, all too small and lacked the sonority proper to the C string. Even so, I was immediately attracted by the characteristic quality, so unlike that of the other members of the violin family. The four of us practised one of Beethoven's early quartets for a fortnight, and it was then arranged for us to play it to the Principal, Mackenzie. The Academy was still established in a number of old houses in Tenterden and Dering Streets, by Hanover Square—a veritable warren. Mackenzie sat alone in the concert-room listening to us. Afterwards, when I had, in reply to his question, told him I had been playing the viola for three weeks, he encouragingly said: "Well, in my opinion you will never regret it."

The viola was at that time generally taught by violinists who regarded it as a side-line. I resolved to study the instrument independently. I consider that I learnt my art principally by listening to Fritz Kreisler, whom I followed about like a dog. Such solo

viola-players as there were in those days never attempted to play in the higher positions. One of the violin teachers at the Academy—an early Victorian and a cold player—on occasion took the viola part in Joachim's quartet. He was very irate with me, after I had given a performance on the viola of Mendelssohn's violin Concerto at the Academy, for having exploited the upper registers, saying: "The viola is not meant to be played high up. That is the pig department! I suppose you will in due course be playing behind the bridge?" A fellow-student in about 1898 lent me a Guadagnini viola. As usual, it had, sad to say, been cut down, but it yielded a far better tone than the Academy instrument and, now becoming enthusiastic, I resolved to be the champion of the rights of the viola as a solo instrument.

I left the Academy towards the end of 1897 and obtained the last position—second player at the last desk—in the second violins of the Queen's Hall Orchestra. But, catching Henry Wood's attention as a viola-player, I soon jumped from last violin to first viola. I held that post until 1904, the year of the secession of the members who were to form the nucleus of the new London Symphony Orchestra. But I did not join the L.S.O., though I was invited to do so. I was both devoted to Wood and attached to my colleagues; but I left the one and the others, having decided that this was the moment to renounce orchestral playing and make the viola heard as a solo instrument. Once, later on, I did return to the orchestra for a spell. It was when Thomas Beecham formed that fine band of players in which Albert Sammons was the leader. I could not resist Beecham's invitation. What with his enthusiasm and great musicianship it was a satisfying period, but I went back after a year or two to my own mission.

At that time the viola was despised. It was the ugly duckling of the string family. And it was also a time when neither press nor public had much tolerance for English music. I gave many recitals in London—sometimes six in a season—mainly of English compositions for the viola. And I busied myself by making transcriptions. I edged my way in anywhere and everywhere, whether for a small fee or no fee at all, so that the viola might be heard. Wessely asked me to join his quartet, and it was with Wessely that I made one of my first appearances with orchestra at Queen's Hall. We played Mozart's 'Sinfonia concertante'—a work then practically unknown. I have played nineteen times for the Royal Philharmonic Society—on my first appearance (March 26th 1908) a new Concerto by York Bowen, with Landon Ronald conducting; and the next time B. J. Dale's 'Romance and Finale',

under Nikisch. This occasion was a nightmare. The great conductor, secure in his enormous reputation, had not troubled to make himself conversant with the work, and he gave us a casual, careless, totally inadequate rehearsal. Such was the attitude, still tolerated in 1911, of a lordly foreigner here towards anything native.

Who to-day does not know Mozart's beautiful 'Sinfonia concertante'? I have played it with Kreisler, twice in America and once in London; with Jacques Thibaud in Paris; with Ysaÿe; and many times with our own Albert Sammons. And I have played with Pau Casals in Strauss's 'Don Quixote'. Kreisler has all my life represented my ideal. Dear and great artist! The first performances he gave in England are indelibly impressed on my memory. His playing of Brahms's Concerto! Complete enchantment! His glowing tone, that vibrato of his, unique and inexpressibly beautiful, the marvellous phrasing that was his own in everything he did, his infallible left-hand technique, his wonderful bow-arm, those lofty and intensely felt interpretations! Fortunate were we, and privileged, who heard him in those days.

Ysaÿe was a great violinist, a great musician and a towering man both in physique and mind. His tone was grandly full, his technique marvellous. I played with him many times. We were to give Mozart's 'Sinfonia concertante' at a Beecham concert on February 28th 1916. At a private rehearsal Ysaÿe suggested to me all the phrasing he had in mind, and this was adhered to at the orchestral rehearsal. At the concert performance, however, he radically altered most of his phrasing—and I had to copy him on the spur of the moment. With Kreisler I first played the work in New York on January 29th 1924. We met three days before the concert, and Kreisler then and there wrote two most difficult cadenzas. I had two days in which to commit my part in them to memory. Thibaud heard us and at once invited me to play the work with him in Paris.

Before I performed my transcription of Bach's Chaconne in D minor in public I practised it for years. In 1911 I took my courage in both hands and came out with it—expecting censorious remarks the next morning, not to say a tempest of wrath, for the viola was not loved and such an incursion as this of mine was likely to be regarded as sacrilegious. Nothing happened at all. Not a newspaper had anything to say. I can smile now at my resentment that such a world-shaking event should have been overlooked. I had done much transcribing when, hearing Elgar's violoncello Concerto for the first time, I felt convinced of its suitability for the

viola and resolved to adapt it. George Reeves and I played it to him at Stratford-on-Avon one day in the early summer of 1929. I had prepared a little surprise. The whole of the solo in the slow movement can be played on the viola at the violoncello's original pitch—with the exception of one note, a low B \flat . I arranged with Reeves that before we began the movement he was to make some little diversion to give me the chance of surreptitiously tuning my C string down to B \flat . I can never forget Elgar's look of apprehension as we approached the impossible-seeming note. He must have thought I was going up an octave to the ruin of the beautiful phrase. When I played the low B \flat he sprang from his chair with surprise and delight. In the published transcription there is an alternative version for those who fight shy of tuning the string down (for which there is very little time). Elgar himself conducted the first performance—a performance rather marred by the breaking of a string near the beginning of the last movement. The next morning there was more in the newspapers about the celerity with which I changed the string than about the Concerto. But Elgar was well pleased, and in a generous letter he mentioned the B \flat , "which came through marvellously".

I have no words for my gratitude to the English composers who wrote works for the viola in those years. There is a corpus of British solo viola music to-day which is the best, the richest and most extensive of any school in the world. One disappointment I have had: it is that Ravel did not carry out his proposed composition. At his flat in Paris I played Dale's 'Romance and Finale' with him at the piano, and at the end of my visit he promised to write a piece for viola, small orchestra and a concealed choir (*bouches fermées*). It was settled that there was to be an alternative part for harmonium, should a choir sometimes not be available. But nothing came of it.

In 1937 came a dark page. For some time I had had to cut down my repertory. The enemy was fibrositis in the bow-arm, which had been depriving my bowing of flexibility for two years. I was to play Berlioz's 'Harold in Italy' with Ernest Ansermet at a B.B.C. concert in celebration of my sixtieth birthday. This, I decided, should be my swan-song. After the concert I fled from Queen's Hall, without so much as thanking Ansermet. I parted with my beloved and most trusty servant, my Montagnana viola—I had no longer a right to this glorious instrument. It went to my pupil Bernard Shore, whose devotion to the viola has always been a comfort to me. The second war came, and for a number of reasons I went back on my decision. But some time before this,

experiments for the building of a new English viola had begun. On November 4th 1939, at a concert with William Murdoch at Wigmore Hall, I played on a Richardson-Tertis viola—the first time the instrument was heard in public.

II

These pages are prefatory. They have been written to explain who this Tertis is who is denouncing the cut-down instruments in common use which go by the name of viola and who is demanding the attention of the musical world for an English instrument which is a true viola, and not a sort of violin that makes a pretence at forming the tenor of the quartet.

Variations in the size of violas have for generations done the repute of the instrument infinite harm. I have referred above to the cutting-down of old instruments, a practice resorted to for the convenience of violinists who wanted to be occasional viola-players without trouble. After my eclipse in 1937 a project that tugged at me was to realize a viola that should incorporate the theories of my experience. Towards the end of that year my wife and I went to live at Bath, and one reason was that I might be not far from the violin-maker Arthur Richardson of Crediton in Devon. With him I have collaborated for nine years.

It is undeniable that the violas of the master-luthiers of old (they did not make many) are mostly too generous in size—they may be 18 inches or more in length. If cut-down violas—fictitious violas, I call them—are inadequate for the part they are called upon to play in music, those enormous old instruments are excessively difficult to handle.¹ It is that great size—together with the broomstick-like old bows which were erroneously considered necessary—which gave the viola a name for clumsiness. (A stout violin bow is all that the viola-player needs.) My experience led me to the conclusion that a viola 16 $\frac{3}{4}$ inches long was what was wanted. A larger one—my Montagnana measured 17 $\frac{1}{8}$ inches—is too hard for most folk to manage, if played under the chin; a smaller one becomes merely an inferior violin. (I will not accept a pupil who does not use a full-sized instrument.)

To this end, then, Arthur Richardson and I got together, and to-day there are nearly sixty of these new instruments in existence—mostly in the hands of professionals. In no important English orchestra to-day is the viola department without some, and there is

¹ Richard Capell, in 'The Daily Telegraph' of September 28th 1946, had an article proposing that the viola should be played violoncello-fashion, between the knees. A revolutionary suggestion! But if I could have my time over again I should adopt it.

a demand for them from America. Since the first were made there have been some improvements in the design, the principal being a more immediate arching of the belly from the ribs. The new English viola is a nobly sonorous instrument. Anyone who finds it too large should give up all idea of viola-playing and resort to the violin. The Richardson-Tertis viola has, among other considerations, been constructed with a view—vital to the player—of reducing weight wherever possible, without affecting the longevity or stability of the instrument.

The appended fine and accurate drawings of the Richardson-Tertis viola are by the skilled hand of C. Lovett Gill, F.R.I.B.A., architect and amateur violin-maker. They are freely at the disposal of all instrument-makers. I have never considered the notion of retaining any rights in the design. The instruments of Arthur Richardson's own making cannot come near fulfilling the demand. Five hundred such violas are immediately wanted, and the world really needs 5,000. With Lovett Gill's drawings on his desk and the measurements which I append to this article the luthier who faithfully follows them can—given the right materials and adequate skill—be sure of producing a viola satisfactory both to the player and to the listener.

SCROLL

- | | |
|--|--------------------------------------|
| (1) Length from top of scroll to beginning of nut = $4\frac{1}{2}$ in. | } All for
reduction
in weight. |
| (2) Violin pegs recommended (less weight). | |
| (3) Inside width of peg box at D peg = $\frac{1}{2}$ in. | |
| (4) Inside width of peg box at nut-end = $\frac{1}{2}$ in. | |
| (5) Width of sides of peg box = $\frac{3}{8}$ in. | |

NECK AND FINGERBOARD

- (6) Width of neck at nut-end = 1 in.
- (7) Depth of neck at nut-end = $\frac{1}{2}$ in.
- (8) Width of neck at shoulder-end = $1\frac{1}{8}$ in.
- (9) Depth of neck at shoulder-end = $\frac{9}{16}$ in.
- (10) Length of neck from nut to ribs = $5\frac{1}{2}$ in.
- (11) Length of neck from nut to the end on top plate = 6 in.
- (12) Height of end of neck above top plate = $\frac{3}{4}$ in.
- (13) Length from back plate (button) along shoulder to end of neck above top plate = $2\frac{1}{8}$ in.
- (14) Width of fingerboard at top end = 1 in.
- (15) Width of fingerboard at shoulder-end = $1\frac{1}{8}$ in.
- (16) Width of fingerboard at bridge-end = $1\frac{1}{2}$ in.
- (17) Fingerboard hollowed out underneath to shoulder, *thence* a $\frac{1}{8}$ in. groove under fingerboard to nut (for reduction in weight).
- (18) Distance from top plate to underneath of fingerboard at bridge-end = $\frac{1}{2}$ in.
- (19) Thickness of fingerboard = $\frac{9}{16}$ in. (for reduction in weight).

- (20) Depth from underneath neck to top of fingerboard at top end = $\frac{1}{2}$ in.
 (21) Depth from underneath neck to top of fingerboard at shoulder-end = $\frac{1}{8}$ in.
 (22) Distance from belly to top of fingerboard (end of fingerboard at string positions) =
 C $\frac{3}{8}$ in. G $\frac{3}{8}$ in. D $\frac{3}{8}$ in. A $\frac{3}{8}$ in.
 (23) (Note how neck is inswept at shoulder-end to enable thumb to get well into neck, thus giving more stretch to the hand for high positions.)

BRIDGE MEASUREMENTS

- (24) Width of feet = $\frac{1}{2}$ in.
 (25) Thickness of bottom of bridge = $\frac{7}{8}$ in.
 (26) Width of top of bridge = $\frac{1}{8}$ in.
 (27) Bridge is $2\frac{1}{4}$ in. wide at top.
 (28) Bridge is $1\frac{1}{4}$ in. wide at bottom.
 (29) Height of bridge at G string = $1\frac{9}{16}$ in.
 (30) Spacing of string nitches on bridge = $\frac{1}{2}$ in.
 (31) Measurement from C to A top of bridge = $1\frac{9}{16}$ in.
 (32) String height (wire strings) from top of fingerboard (end of fingerboard) to bottom of strings =
 C $\frac{7}{8}$ in. G $\frac{7}{8}$ in. D $\frac{9}{8}$ in. (good). A $\frac{1}{2}$ in. (good).
 (Important.—When a new bridge is fitted, these heights should be slightly more to allow for bedding in.)
 (In consideration of abnormal width of centre bouts, these string heights are best for bow clearance of strings—and for tone.)
 (33) Spacing of string nitches on nut = $\frac{1}{4}$ in.
 (The height of strings above fingerboard at *nut* end should be no more than the insertion of a visiting-card will allow.)

PLATES

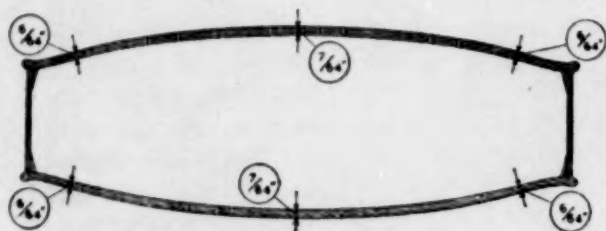
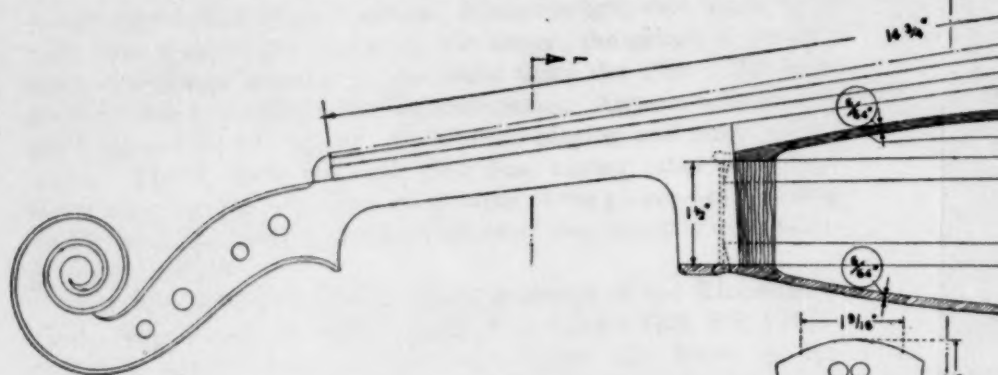
- (34) Plates extend *only* $\frac{1}{16}$ in. beyond ribs (to ease the reaching of high positions).
 (35) Arching of plates begin immediately from ribs, thus giving considerably greater air space and more strength to the plates.
 (36) Depth of the instrument overall, in centre of plates, $3\frac{1}{4}$ in. (approximately).

SOUNDPOST AND BASS-BAR

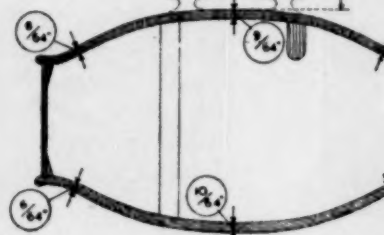
- (37) Note exact position of soundpost and bass-bar—they are both more outside bridge than usual practice. A visiting card (3 in. by $1\frac{1}{4}$ in.) provides a simple device for position of post and bass-bar. Slit card in halves along centre for 2 in., then to obtain exact position of post proceed as follows: Insert lower half of card into F hole until you touch soundpost—the edge of upper half of card should now be exactly $\frac{1}{4}$ in. from the bridge foot.

For position of post back of the bridge: Insert lower end of card until upper half reaches foot of bridge, then bring lower half towards bridge until it touches the back of the post—this should give you a space of $\frac{1}{4}$ in. from the back of bridge foot to end of card, back from bridge. (Important points to watch in

DIAGRAM OF THE R.T. [RICHARDSON - TERTIS] VIOLA



SECTION 2



SECTION 3

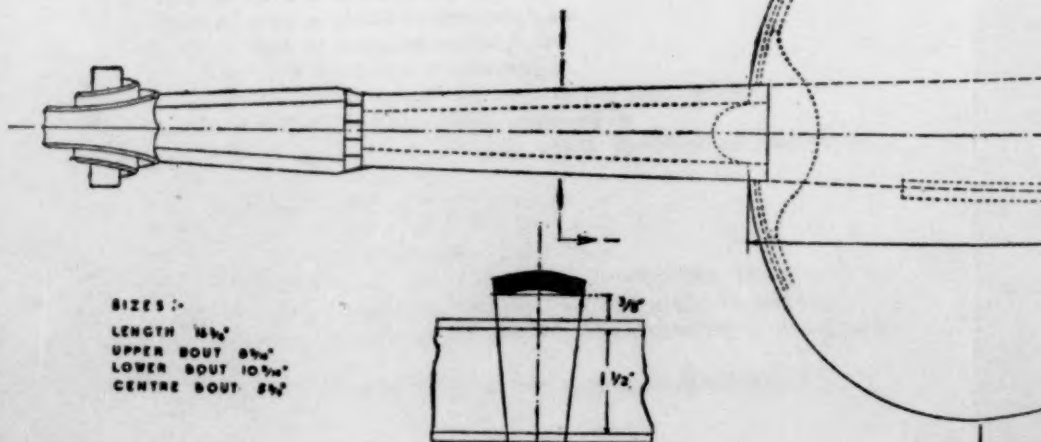


SECTION 1

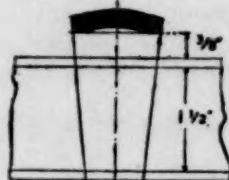
C SIDE



SECTION OF FINGER BOARD



SIZES :-
 LENGTH $14\frac{3}{4}"$
 UPPER BOUT $8\frac{1}{4}"$
 LOWER BOUT $10\frac{1}{4}"$
 CENTRE BOUT $8\frac{1}{4}"$



NECK SOCKET
 IN TOP BLOCK

these adjustments are that the bridge stands in the dead centre of belly and that the string length is exactly $14\frac{3}{4}$ in. to middle of top of bridge.)

(38) Thickness of soundpost = $\frac{9}{16}$ in.

(39) Bass-bar $\frac{1}{2}$ in. deep.

(For correct position of bass-bar: Insert lower half of visiting card in left F hole until it touches bass-bar—the space between edge of upper half of card should then be $\frac{3}{16}$ in.)

(40) Ribs taper from $1\frac{1}{4}$ in. (lower bouts) to $1\frac{1}{8}$ in. (upper bouts).

(41) Note convex top and bottom blocks, with the object of reducing obstruction to the path of vibrations.

ON INTERPRETING EARLY MUSIC

BY ROBERT DONINGTON

IN performing J. S. Bach and other early composers we have not the advantage, as with more recent composers, of an unbroken tradition. For lack of it our performances are often travesties; but great advances have been made in the last few decades. The most uncompromising of all pioneers in this direction was Arnold Dolmetsch, a man of difficult temperament but abounding genius, under whom my own apprenticeship was served. The following suggestions are a summary of what I learnt from him, as modified and developed during many subsequent years of research and practical experience with Marco Pallis, Richard Nicholson and my other partners in the English Consort.¹

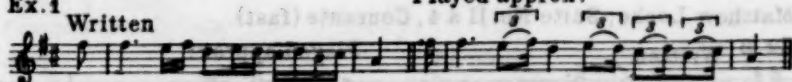
I.—THE NOTES

Till the nineteenth century many conventions of notation obtained which were subsequently forgotten, *so that to play the written text literally is to make mistakes in the notes*. For example:

- (i) Certain notes written evenly must be played unevenly:

Matthew Locke, Suite No. 2 à 4, Air (slow)

Ex. 1 Written Played approx:



The necessity for unevenness, and the degree of it, can only be determined by the style. Caccini² and Frescobaldi³ already gave examples, but seventeenth-century English music will scarcely admit of it until the Italian and French influences grew strong. Couperin wrote: "We play as dotted several quavers following one

¹ By generous permission of the publishers and of the Dolmetsch family I have here followed, or partly followed, Arnold Dolmetsch's rendering of certain passages from foreign works, quoted at much greater length in his 'Interpretation of the Music of the 17th and 18th Centuries' (Novello [1916], and subsequently in conjunction with the Oxford University Press). This book contains a very full discussion, based on the early authorities, of many aspects of the problem here discussed, and I take this opportunity of recommending it most emphatically to every interpreter of early music.

² Giulio Caccini, 'Nuove Musiche' (Venice, 1601), Preface.

³ Girolamo Frescobaldi, 'Toccate' (Rome, 1614), Preface.

another by degrees, and yet we write them even."⁴ But according to Marais

Dots . . . above the notes . . . indicate that you must make all the notes equal, instead of dwelling on the first and shortening the second, in the usual way, and when there are no dots . . . you may still play as if there were, for the style of the piece sometimes demands it naturally, as, for example, the *allemandes*.⁵

Quantz explained that

Capital notes must always, if possible, be more emphasized than passing ones. According to this rule, in pieces of moderate movement, or even in the *adagio*, the shorter notes should be played somewhat unequally, although to the sight they appear to be of the same value.

He excepts notes mixed with quicker notes ("for then it is these quicker notes which should be played unevenly"); rapid passages "where the time does not allow to play them unevenly . . . notes marked with dots or dashes . . . several notes . . . upon the same sound, or when there is a slur over more than two notes".⁶ Bedos: "this inequality must vary according to the kind of expression of the air; in a merry tune, it must be more marked than in a graceful and tender air".⁷ Engramelle:

there are cases where this difference is one-half . . . one-third . . . as 3 to 2 . . . or 7 to 3 . . . there are many places where they vary in the same air; it is left to fine taste to appreciate this variety in these inequalities.⁸

- (ii) Certain notes written dotted must be played more unevenly, and more articulately, than they are written:

Matthew Locke, Suite No. II à 4, Courante (fast)

Ex. 2 Written

Played approx:



According to C. P. E. Bach "The short notes which follow dots are always made shorter than the written text indicates".⁹

The dotted note must be emphasized and the bow stopped during the dot; [similarly] when there are three or more semi-quavers after a dot, or a rest, they should not be given their exact

⁴ François Couperin, 'Pièces de Clavecin' (Paris, 1713), Table of Graces.

⁵ Marin Marais, 'Pièces de Violes', 2nd book, 1692 (date of "privilege"), Avertissement.

⁶ Johann Joachim Quantz, 'Versuch' (Berlin, 1752), XI, xii.

⁷ Dom Bedos de Celles, 'L'Art du facteur d'orgues' (1766), p. 601.

⁸ Le Père Engramelle, 'La Tonotechnie' (Paris, 1775), p. 32.

⁹ Carl Philipp Emanuel Bach, 'Versuch' (1753), p. 113.

value, especially in slow pieces; but waiting until the very end of the time allotted to them one plays them with the utmost speed.¹⁰

This rule is to be applied, in effect, wherever the dotted note and its short following note together form a figure, but not where they separately form part of the movement of the phrase. This proviso is so obvious that it was not mentioned by the early authorities.

- (iii) Certain notes written evenly, and certain notes written dotted, must alike be taken in triplet time:

G. F. Handel, Sonata IV for Oboe or Violin, Larghetto

Ex. 3



This rule merely corrects an imperfect notation of ternary rhythms. "Although the values of the Treble do not seem to fit with those of the Bass, it is customary to write thus."¹²

- (iv) The last note of a phrase may need to be shorter than it is written:

Henry Purcell,
Fantasy (No. IV) à 4

Ex. 4

Moderate speed

The Same
(incisively)



(a) The treble minim G must be played as a crotchet only, to avoid clashing with the tenor F.

(b) The treble crotchet G, the alto minim G, the tenor semibreve B \sharp and the bass semibreve G must all be held as quavers only, to avoid obscuring the treble and alto entries.

¹⁰ Quantz, *op. cit.*, XVII, vii, 58.

¹¹ Cited Dolmetach, p. 68.

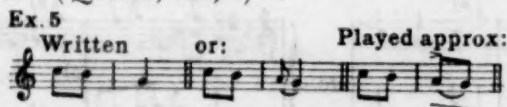
¹² Couperin, 'Pièces de Clavecin', 2nd book, 'X^e Ordre', note.

This arises from the laziness of composers in writing a breve or semibreve and leaving it to the performer to take it off as short as necessary to avoid confusing the harmony or obscuring a new entry. Cases are very numerous, and it is important, though not at all difficult, to treat them correctly.

- (v) Necessary ornaments must and accessory ornaments often should be supplied by the performer.

Written signs are at best sporadic hints: Bach actually wrote trill, mordent and turn signs on different entries of a single fugal subject¹³; but "the player", Quantz reminded us, "is bound to ornament all imitative passages alike, wherever they occur" (viii, 28). C. P. E. Bach did not consider that "anybody could question the necessity of ornaments. They are found everywhere in music, and are not only useful, but indispensable".¹⁴

Early ornaments nearly always fall on the beat, taking the accent, where the modern tendency would be to play them before the beat, leading up to the accent. Thus the appoggiatura (except for the not very important "passing appoggiatura" described by Leopold Mozart¹⁵ as "made out of the time of the preceding note") in Couperin's words "must strike with the Harmony, that is to say in the time that ought to be given to the note which follows it".¹⁶ The length varies from very short to very long, as the harmony and other circumstances permit. Typically, however, "you lean on the first to arrive at the Note intended; and you dwell longer on the Preparation than on the Note for which the preparation is made" (Galliard).¹⁷ "More than half . . . the Note it belongs to" (Geminiani).¹⁸ "All appoggiaturas are played louder than the following note . . . and are slurred into it, whether written so or not" (C. P. E. Bach)¹⁹; "because they change a third into a fourth, a sixth into a seventh, and resolve it on the following note" (Quantz, viii, 1)²⁰:



¹³ 'Das Wohltemperirte Klavier', I, vi, Fugue in D minor.

¹⁴ Introduction to the Ornaments, Sect. 1.

¹⁵ Leopold Mozart, 'Gründliche Violinschule', Durchgehende Vorschläge, Ex. 9.

¹⁶ 'L'Art de toucher le clavecin' (1717), p. 22.

¹⁷ John Ernest Galliard, note to his translation (1724) of Pier Francesco Tosi's 'Opinioni' (1723).

¹⁸ Francesco Geminiani, 'The Art of Playing on the Violin' (London, 1731, anonymously in Pralleur's 'Modern Musick Master', several subsequent eds. under G.'s name), ed. of 1751, p. 7.

¹⁹ Chap. ii, On Appoggiature, Sect. 1.

²⁰ See also Henry S. Drinker's pamphlet, 'Bach's Use of Slurs in Recitativo Secco', privately published from 249 Merion Road, Merion, Pennsylvania, U.S.A.

Of the trill or shake Tosi wrote that "he who cannot do it, or does it badly, can never be a great singer", while "he who possesses the shake in all its perfection, even if he were deprived of all other ornaments, could always easily come to the cadences, where this grace is most essential".²¹

The most typical of all Renaissance cadences is the written dominant $\frac{3}{4}$ to $\frac{3}{4}$ suspension, where a trill on the $\frac{3}{4}$ resolution, if sometimes desirable, is not essential. But in Baroque music, the most typical of all cadences is written as a mere dominant $\frac{3}{4}$, usually with a note of anticipation leading to the tonic. Taken literally, this produces those appallingly stodgy closes in Bach and Purcell to which we have become inured only through the complete obliteration of the original tradition, in which the missing $\frac{3}{4}$ (or more rarely $\frac{3}{4}$ or $\frac{3}{4}$) lead is supplied by the accented appoggiatura of the implied trill; while the note of anticipation, as ordinarily after a dotted note, is shortened and preceded by a rest, with an immediately invigorating effect on the rhythm of the close. The trill itself, being part of the harmony, is essential, and its absence is as much a wrong note as any other.

Whether written or not, "both the appoggiatura and the termination are implied" (Quantz).²² A trill begun in the modern manner on the main or lower note (that is to say without an appoggiatura) would not establish the discord and is (save for special exceptions) inadmissible in early music. "One must always begin it a tone or semitone above" (Couperin).²³ The appoggiatura may occasionally be "as quick as the other notes of the shake; for example, when a new phrase begins with a shake, after a rest" (Quantz, Sect. 8). But it is typically somewhat long: "about half the value of the note", according to Hotteterre, though this is rather extreme, and applies "principally in grave movements".²⁴ Quantz further made it plain that: "this appoggiatura, whether long or short, must always be accented". (Sect. 8.)

"The shake [with its appoggiatura] and termination must be slurred," wrote Quantz (Sect. 8), adding that while high notes may shake more rapidly than low notes, and while "the very slow shake" and "the very rapid shake, which the French call *goaty*" (*chevroté*) are alike to be avoided, "in a sad piece the shake should be slow; but more rapid in a merry one" (Sect. 3). Couperin

²¹ 'Opinioni', Chapter on 'The Shake' (Galliard's trans. and Dolmetsch's trans. combined).

²² Chap. on 'The Shake', Sect. 7.

²³ 'L'Art de toucher le clavecin', p. 23.

²⁴ Jacques Hotteterre (le Romain), 'Principes de la flûte' [1699] (Paris, 1707), the 'Cadence'.

wrote that "although the shakes are marked equal in the table of graces of my first book, they must begin slower than they finish; but this graduation must be imperceptible", whereas Quantz considered that "for a shake to be perfectly beautiful it must be equal, that is to say, its speed must be even and at the same time moderate" (Sect. 5). The truth is, as Quantz himself added, that we have to "make a difference according to the piece played, and not confuse everything as so many people do" (Sect. 2).

Instead of a note of anticipation a turn may be written, either as grace-notes or as short measured notes. It is not taken literally, but at "the same speed" as the trill (Quantz, Sect. 7) or, for a lingering effect, very slightly slower. Where no termination is written, the performer must decide whether the passage calls for a note of anticipation (the livelier, if properly executed) or a turn (the smoother). Between a turn and the ensuing note there must intervene a next to imperceptible silence of articulation ("on the last note of the shakes . . . you must pause", wrote Frescobaldi, *op. cit.*, 40); but it would be hard to say which is most harmful, omitting this pause or exaggerating it. No pause follows a note of anticipation.

The first example below merely *appears*, misleadingly, to be written out in full. No trill is necessary on plagal cadences. Most authentic perfect cadences, many imperfect cadences and some interrupted cadences necessitate, suggest or admit of cadential trills:

Ex. 6

Written

Played as a gradually accelerating trill

Played approx:

Written

or:

Played approx:

Written

Played approx:



Accessory ornamentation is largely a matter of taste; but Elizabethan music requires very little, while French music has its elaborate embellishments mainly indicated by signs. J. S. Bach wrote out some, though by no means all, of his accessory ornamentation. The majority of Baroque solos, trios and the like are designed to be enriched by improvised turns, runs and divisions, always with a little held in reserve for the repeats. Corelli worked out two complete violin movements,²⁵ Quantz a flute solo,²⁵ and Bach certain sarabands, which are our most treasured models; but to recover this once familiar art with any fluency is a very difficult matter, and it is wiser to err on the modest than on the ambitious side.

- (vi) A continuo part must not be anachronistic, clumsy, fussy or dull.

Where there is a more or less figured (or unfigured) thorough-bass, a satisfactory continuo part must, of course, be supplied. In so doing, real familiarity with the composer's individual style is needed to escape the Scylla of false impersonation, and real inventiveness to escape the Charybdis of triviality. *It is no solution merely to find the right chords without awkwardness.* Even where the continuo is just enriching and cementing a full ensemble, the more interesting the part, provided that it is not overweighted, the better; still more so where the continuo (harpsichord, organ, lute or piano) is the only accompanying instrument other than the string bass (viola da gamba or violoncello, with or without violone or double bass an octave below) which should in almost all circumstances double the bass line for added support and fullness. On the whole the commonest modern fault is to have too little going on in the continuo part, and that little played too softly. Genuinely tuneful phrases *in the appropriate style* must be partly invented, partly adapted from the solo melody, and worked up into a richly independent keyboard

part, most active where the solo is in most repose, quick to thin out where the solo is most active, always balancing yet never overshadowing the leading partner. Skilful though a really well-trained player can become at creating a well-conceived continuo at sight, it is probably wiser, now that the modern risk of anachronism is added to the perennial risk of infertility, to compose beforehand, or at the least to prepare carefully at the keyboard, any but comparatively unimportant parts.

Unfortunately the accompaniments provided in modern editions are, with a few honourable exceptions, extremely unsatisfactory, and the art of preparing better ones is thus doubly needful.²⁶

- (vii) The composer's notes must not be altered without warning.

There is no objection in principle to an avowed transcription, or to editorial additions or emendations which are clearly distinguished from the original. But unavowed transcription and editing are deceptions difficult to excuse.

II.—THE STYLE

Any original tempo and expression marks must be understood in their contemporary sense (*adagio* and *andante*, for example, were not so slow, and *presto* and *allegro* not so fast as nowadays; or again, Bach's saraband was moderately slow, the French seventeenth-century saraband even slower, but the English very quick indeed; while the French minuet, which in 1703 was "very gay and very fast", had by 1750 become "noble and elegant . . . moderate rather than quick").²⁷ However, the real problem starts where these rare clues leave off.

The unregenerate and still common solution is to rescore for modern instruments and interpret like a nineteenth-century classic, which at least has the virtue of taking it for granted that early music, like any other, is the vehicle of emotion and must be emotionally performed. Unfortunately our reaction against the distortion inevitably resulting has placed under suspicion not only nineteenth-century but all "subjective" emotion, with the

²⁵ See Dolmetsch, separate Appendix to *op. cit.*

²⁶ By far the best introduction is F. T. Arnold's monumental 'The Art of Accompaniment from a Thorough Bass' (Oxford, 1931), which summarizes and quotes at length from all the chief contemporary treatises. Dolmetsch, *op. cit.*, has a number of admirable hints.

²⁷ Sébastien de Brossard, 'Dictionnaire de musique' (Paris, 1703), 'Menuet'. Denis Diderot, 'Encyclopédie' (Paris, 1751-65), 'Menuet'.

consequence that the performer is asked to keep his own individuality unnaturally in the background. Yet Quantz required music

to touch the heart, to excite or appease the movements of the soul and to carry the auditor from one passion to another . . . almost every musician has a different expression . . . you must continually oppose light and shade . . . at each bar, so to speak, adopt another passion (xi).

Couperin spoke of "the spirit, the soul that must be added" to the mere "quantity and equality of beats".²⁸ North

would have them learn to fill, and soften a sound, as shades in needlework, in sensation, so as to be like also a gust of wind, which begins with a soft air, and fills by degrees to a strength as makes all bend, and then softens away again into a temper, and so vanish.²⁹

Raguenet described the Italian "seized with an unavoidable agony; he tortures his violin; he racks his body; he is no longer master of himself, but is agitated like one possessed with an irresistible motion"; or expressing "calm and tranquillity. . . . Every string of the bow is of an infinite length, lingering on a dying sound which decays gradually till at last it absolutely expires"; while his translator noted: "I have never met with any man that suffered his passions to hurry him away so much whilst he was playing on the violin as the famous Arcangelo Corelli . . . he gives in so much to what he is doing that he doth not look like the same man."³⁰ Mace knew that "in Musick, may any Humour, Conceit or Passion (never so various) be Exprest".³¹ Frescobaldi spoke of "the variations of the time" (1°) and Caccini of the "Encreasing and Abating the Voyce . . . the foundation of Passion".³² Even John of Salisbury, in his detestation of the medieval church music of his day, informed us how "the congregation are of necessity depraved . . . by the riot of the wantoning voice, by its eager ostentation, and by its womanish affectation in the mincing of words and sentences".³³

What does remain true is that early music relies very little on the surge and power so characteristic in the nineteenth century. It can easily be overweighted, either by using larger forces than were

²⁸ 'L'Art de toucher', p. 38.

²⁹ Roger North, *Autobiography* (first quarter of 17th cent.), ed. A. Jessop (1890), Sect. 106.

³⁰ François Raguenet, 'A Comparison Between the French and Italian Music' (1702), trans. ? J. E. Galliard (1709). Reprinted, with additional notes by Oliver Strunk, in 'The Musical Quarterly', July 1946, pp. 419-20.

³¹ Thomas Mace, 'Musick's Monument' (1676), p. 118.

³² 'Nuove musiche', Preface, trans. (anon) John Playford, 'Introduction' (1655), ed. of 1674, p. 40.

³³ Cited H. E. Wooldridge, 'Oxford History of Music', 1st ed., Vol. II (1905), p. 85.

intended or, what is harder to avoid, by unconsciously misapplying the momentum of a Brahms symphony or the intensity of a late Beethoven quartet. Early music has both verve and tension, but they are otherwise achieved. Hence:

- (viii) Too massive a treatment and too intense a treatment are to be avoided.

Volume and excitement are not anachronisms in themselves. "The best Performers are least sparing of their Bows," wrote Geminiani (p. 2). "A long, true, steady and strong sound, the louder and harsher the better," North asked of the learner; "the roughness and harshness . . . will soften in time, the loud may abate, but soft voices cannot be made loud at pleasure" (Sect. 106). All too many performances of early music fail from mere lack of animal vitality, which is a worse defect than indiscriminate exuberance.

But while there is no reason to be afraid of quantity, there is every reason to be careful of the quality. Simpson required a "full and clear sound"³⁴; Playford merely a "clear sound"³⁵; Mace, characteristically, a "Handsom - Smooth - Sweet - Smart - Clear-Stroak; or else Play not at all" (p. 248). All agree on "clear"; and clarity is the one quality which practical experience of Renaissance and Baroque music shows to be necessary above all others. However subtly the tone is varied ("as shades in needlework", in North's graphic phrase, *op. cit.*), it must remain transparent. That almost strained intensity of tone which serves late Beethoven so well is subtly but potently damaging to Bach.

Subject to this proviso, changes of tone-colour are perfectly in-keeping. The typical Baroque organ was designed for more piquant contrasts of tone-colour than the modern matched and blended registers, though there is some reason to think that Bach, at any rate, was averse to frequent changes of registration. The Baroque harpsichord was similarly designed for contrast; but since it normally had hand-stops which could be operated only when at least one hand was momentarily free, a certain discretion is desirable when using a modern instrument with pedal-stops permitting sudden or gradual changes at will. (However, Mace described and used a pedal-stop harpsichord, and its advantages are legitimate if not abused.)

Simpson³⁶ takes the bass viol up to a² (an octave and a fifth above the top open string) and there are many passages which

³⁴ Christopher Simpson, 'The Division Violist' (1659), ed. of 1712, p. 3.

³⁵ John Playford, 'An Introduction to the Skill of Musick' (1655), ed. of 1674, p. 102.

³⁶ In 'The Division Violist' (1659).

involve staying in high positions on other strings as well. Geminiani³⁷ teaches up to the seventh position (an octave and a fourth above the open strings) on all four violin strings. The changes of tone-colour produced by taking high positions were thus familiar, and so, it must be assumed, were those resulting from different angles, positions and pressures of the bow, which every efficient player must learn to master (Mace discusses bow positions and their effects). The average Baroque violin part, however, suggests working primarily in the first three positions with occasional fourth finger extension, and in my own experience the full, round tone of the lower positions (indeed very largely of the first position) should be regarded as the norm, and the veiled tone of the higher positions as the exception, to a much greater degree than in more recent music.

Vibrato on the viol and violin is explained by Playford,³⁸ Simpson,³⁹ Marais⁴⁰ and others; on the voice, by Caccini,⁴¹ Tosi⁴² and others; on the clavichord, by Marpur,⁴³ C. P. E. Bach⁴⁴ and others; on the flute, by Hotteterre.⁴⁵ Jean Rousseau wrote that on the viol it "imitates a certain sweet agitation of the voice; that is why it is used on all notes long enough to permit it, and it must last as long as the note".⁴⁶ North mentioned "a gentle and slow wavering, not into a trill, upon the swelling of the note" (Sect. 106): a beautiful effect, especially if the vibrato is introduced by imperceptible degrees as the note grows louder. Geminiani wrote that

you must press the finger upon the string of the instrument, and move the wrist in and out slowly and equally. When it is long continued, swelling the sound by degrees, drawing the bow nearer to the bridge, and ending it very strongly, it may express majesty, dignity, etc. But making it shorter, lower and softer, it may denote affliction, fear, etc., and when it is made on short notes, it only contributes to make them sound agreeable; and for this reason it should be made use of as often as possible.⁴⁷

This, though agreeing with Rousseau, is if anything overstated, since in any music, but especially in early music, vibrato is best kept

³⁷ In 'The Art of Playing on the Violin' (1731).

³⁸ p. 116, 'Close Shake'.

³⁹ p. 11, do.

⁴⁰ 'Pièces de Violes' (1696), 'Pincé ou Flattement' and 'Plainte'.

⁴¹ Preface to 'Nuove musiche'; this is cited by Michael Praetorius, 'Syntagma', Book III (1619), p. 237. Praetorius adds of its several varieties: "These ornaments are found in Claudio Monteverdi."

⁴² 'Opinioni'.

⁴³ Friedrich Wilhelm Marpur, 'Die Kunst das Clavier zu spielen' (1750), 'Bebung'.

⁴⁴ 'Versuch', 'Bebung'.

⁴⁵ 'Flattement', 'Tremblement mineur'.

⁴⁶ Jean Rousseau, 'Traité de la viole' (1687), 'Batement' and 'Langeur'.

⁴⁷ p. 8, 'Close Shake'.

for lending added expressiveness, perhaps on most notes, but certainly not on all capable of bearing it even at the slow rate of pulsation wisely recommended by North and Geminiani.

- (ix) Changes of volume must be derived from the structure of the music.

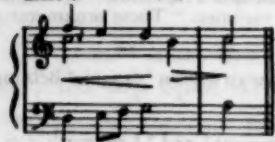
We play Loud or Soft, according to our fancy, or the humour [mood] of the music. Again, this Loud and Soft is sometime exprest in one and the same Note, as when we make it Soft at the beginning, and then (as it were) swell or grow towards the middle or ending (Simpson, p. 10).

"Swellings of prodigious length [p. 426] . . . they soften the voice insensibly and at last let it die outright" (Raguenet, p. 429). "One of the principal Beauties of the Violin is the swelling or encreasing and softening the Sound" (Geminiani, p. 2). "Increase or abate the tone when required . . . use frequent changes from *forte* to *piano*" (Quantz, p. 108).

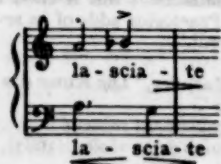
"Dissonances are generally played more loudly and consonances more softly, because the former stimulate and accentuate the emotions, while the latter calm them," wrote C. P. E. Bach, adding that "even the best rules suffer exceptions as numerous as the cases which they establish" (I, 3) (Quantz, XVIII, vi, 12-17, had the year before given rules for grading the volume of successive chords by their degree of dissonance!) It is chiefly necessary to remember that discords require more emphasis than their resolutions, or than concords generally. ("Let a Frenchman be set to sing one of these dissonances, and he'll want courage enough to support it with that determination wherewith it must be sustained to make it succeed," Raguenet asserted, p. 418.) Each of the linked cadences of which so much early music is built up requires, within any broader *crescendo* or *diminuendo*, a slight rise to the discord and a slight fall on (but on no account before) the resolution; the ensuing tonic sounding just perceptibly softer than its dominant or subdominant preparation, even in a *fortissimo* close.

Michael Tippett commented on the last:

Ex. 7



Monteverdi, Lamento d'Arianna, à 5
(6th Book of Madrigals, 1614)



The top line has an expressive verbal accentuation from the "sh" sound of the word on the B flat. The bottom line has to swell to produce the complementary volume at the dissonance, on the open "ah" [on the resolving G it has to drop]. In Corelli this becomes:



The recurring dissonances need, at a quick tempo, very careful handling. I do not like any eliding of the full sound of the dissonance, as is the case when modern editors put accents on the beats, as against the swells really necessary. Most of the swells on long notes, too, are a functional matter, and are out of place for hundreds of long notes in certainly Palestrina and Byrd.⁴⁵

The truth is that all expression is properly based on function, though there is ample room for individuality once the functional principles have become second nature.

There are melodic as well as harmonic factors to take into account; the melodic rise and fall, however, is unlikely to conflict with the harmonic. Fugal entries need special attention: they should never be hammered out, but they do require to be played with rather more significance, and often with a shade more volume, than the surrounding parts. Even in the accompanying portions, however, an occasional note will need to be brought out strongly, for reasons of harmony or of rhythm.

(x) The tempo must be correct but flexible.

The deadliest of all modern misinterpretations of early music is that which imposes on it a monotonous uniformity of rhythm, leaving no room for spontaneous phrasing.

"In modern madrigals . . . the time . . . is beaten now slowly, now quickly, and even held in the air, according to the expression of the music," wrote Frescobaldi (1°), who also asked that his "cadences, though written rapid, should be played very sustained; and as you get nearer the end of the passage or cadence, you should retard the time more and more" (5°). This applies in varying degree to all cadences, and not only to the end of the piece.

"The most Exact Habit of Time-keeping" for beginners, but for masters, "Liberty (and very often . . .) to Break Time; some-

⁴⁵ Letter to the author.

times Faster, and sometimes Slower, as we perceive, the Nature of the Thing Requires," was Mace's rule (p. 81). Jean Rousseau condemned

people who imagine that to give the movement is to follow and keep time; there is, however, much difference between the one and the other, for one may keep time without entering into the movement, because Time depends upon the Music, but the movement depends upon genius and fine taste (p. 66).

Quantz insisted that "the player must try to feel in himself not only the principal passion" (to which "the word to be found at the beginning"—*allegro, andante, adagio*, or the like—is a clue) "but all the others as they come", adding that "in most pieces there is a perpetual change of passions" (p. 109).

The basic tempo itself is only to be found by good musicianship, backed by familiarity with the style. Quantz suggested that "there would be no harm, anyway, if a man in low spirits played, according to his disposition, the pieces a little slower, and a quick man a little quicker, so long as they render the spirit of the music", but he also uttered a strong warning against the still all too familiar temptation to take a slow movement too slow and a fast one too fast (XVII, vii, 55ff). His own calculations, based on the speed of the pulse, afford ample latitude at either extreme. Modern performers, however, should note very particularly his reminder that "whatever quickness the *Allegro* may require, one must never go beyond a regular and reasonable movement" (XII, 11), allowing time for good and flexible phrasing. Conversely, it is equally important to allow for the tendency of note-values to slow down through the centuries (what was originally called a breve because it indicated a *short* note, and even at the beginning of the seventeenth century meant scarcely more than we should write as a semibreve, has since been virtually discarded as too *long* for convenience). The older the music, the graver the danger of being misled into taking it too slowly.

(xi) The phrasing must be both clear and expressive.

"On the last note of . . . passages . . . you must pause, even if this note is a quaver or semiquaver . . . for such a stop avoids confusion between one phrase and another" (Frescobaldi, 4°). "In proper Places . . . make a kind of Cessation, or standing still, sometimes Longer, and sometimes Shorter, according to the Nature, or Requiring . . . of the Musick" (Mace, p. 109). "You must not separate ideas which belong to each other, and, on the contrary, you must divide them when the musical sense is finished, whether there be a pause or not" (Quantz, p. 102ff).

It is by misconceiving a Bach *allegro* as a series of regular figures instead of breaking it up into its irregular phrases that modern performers are so apt to steam-roller it.⁴⁹ Geminiani warned us:

If by your Manner of Bowing you lay a particular Stress on the Note at the Beginning of every Bar, so as to render it predominant over the rest, you alter and spoil the true Air of the Piece, and except where the Composer intended it, and where it is always marked, there are very few Instances in which it is not very disagreeable (p. 9).

Renaissance music affords fewer temptations to the "sewing-machine" rhythm, though yet more risk of mistaking the phrase-endings. In either case the break required is likely to be very much more pronounced than present custom allows. How pronounced, and whether taken out of the time of the note before or as a fraction of *tempo rubato*, can only be determined by circumstances.

Besides being clearly demarcated, the phrase must be allowed its natural flexibility, varying from the slightest easiness of rhythm to a substantial *rubato*. Even in a complicated polyphonic passage it is remarkable how much latitude performers trained in the necessary give and take can afford each other without endangering their ensemble. Here, too, far greater freedom is required than is ordinarily granted.

(xii) The texture must be articulate.

Within the phrase itself, what Bedos called "the combinations of silences, held and touched notes to form the articulations of the music" (p. 596, n.), must on no account be clogged by misapplying to early music the degree of *legato* often desirable in later music.

"The notes must not sound as if they were glued together. You must use the tongue for wind instruments and accented bowing for string instruments to obtain proper articulation" (Quantz, p. 102ff).

All the notes in execution . . . have a certain length of sound and a certain length of silence, which united make the whole value of the note. . . . Upon an organ, harpsichord or any other keyboard instrument . . . a finger which has just finished a note is often lifted long before it is placed on the next note, and this interval is necessarily a silence. . . . Those intervals, more or less long, I call silences of articulation (Engramelle, p. 18ff).

"You must avoid", wrote Quantz, "slurring such notes as should be detached, and you must not detach those which should

⁴⁹ Albert Schweitzer, 'J. S. Bach', trans. E. Newman (1911), has many excellent suggestions on the true phrasing of Bach's music and, though by no means always right in its conclusions (e.g. on the early bow), his book is one of the most important contributions to the whole subject of the correct interpretation of that music.

be slurred" (p. 102ff). Modern editors have generally added slurs in much greater numbers, and of much greater length and complexity, than most early music can stand. Even in his description of the quick notes (played as we have seen yet more quickly than they are written) which follow a dotted note, where it would seem very reasonable indeed to permit a slur, Quantz stated positively: "One must, however, give every one of these quick notes a separate bowing, and one can hardly slur anything" (XVII, vii, 58).

The Stuart viol fantasies permit scarcely any slurs; the French viol solos a good many; Bach for the most part rather few and short. Virtuoso music naturally offers most openings, and Geminiani teaches a considerable variety of slurs, though all of short duration (p. 6 and exs). He also illustrates by a slur and dots, but without discussing, several detached notes in one bow. Marais similarly wrote a slur and dots "to articulate all these notes, in one bow, as if they were played with different bowings".⁵⁰ Jean Rousseau disliked on the viol "those runs up and down the instrument with rebounding bow which are called 'Ricochets', and which are hardly bearable on the violin" (p. 72). All such effects are, in fact, exceptional, and quite out of place in an *average* Bach or other baroque violin part.

Diruta, remarking that "the bad organists who strike the keys and raise their hands lose half the harmony", gave an illustration in minims⁵¹; and from Geminiani we learn rather less directly that comparatively slow-moving notes may be given a reasonable degree of *legato*. He recommended the "Swelling of the Sound" already referred to on slow notes, and also, unexpectedly, on some fairly quick ones, I think to indicate a degree of added emphasis amounting to a mild *sforzando*. Rapid semiquavers "are to be play'd plain and the Bow is not to be taken off the strings", a style shown as passable for minims, but bad for slow crotchets or quavers, and very bad for rapid ones. "A Staccato, where the Bow is taken off the Strings at every Note" is good for rapid crotchets and quavers, but bad or for special effect only (*cattivo o particolare*) for slow crotchets, quavers and semiquavers, and very bad for rapid semiquavers (p. 8 and Ex. xx).

Slow passages may, and indeed should be taken *cantabile*, provided that the necessary silences of articulation within the phrase are not suppressed; while long notes must always sing, with the "Swelling of the Sound" where appropriate. Successions of average crotchets and quavers require neither *legato* (the bowing

⁵⁰ 'Pièces de Violes', and book [1692], Avertissement.

⁵¹ Girolamo Diruta, 'Il Transilvano' (Venice, 1597).

changing direction with no perceptible break in the sound) nor *martelé* (the bow stopped dead on the string with the maximum break in the sound) nor *spiccato* (the bow springing clear by its own resilience and thus breaking though not checking the sound) nor plain *détaché* (the bow changing direction with a perceptible yet unemphatic break in the sound), but what I suggest we should call "sprung *détaché*" (the bow rebounding almost *but not quite* clear of the string, thus breaking the sound less emphatically than the *martelé* or even than the *spiccato*, but more articulately than the plain *détaché*). Successions of more rapid notes, where the "sprung *détaché*" would sound too strenuous, require what I suggest we call "pointed *détaché*" (the bow changing direction very easily, but still one degree more resiliently than in the plain *détaché*).

The proper use of the "sprung *détaché*" and the "pointed *détaché*" lends early music an easy clarity and brilliance not produced by any bowing classified in current violin training. Both can be learnt passably on the modern, incurved bow, though the older, outcurved bow, lighter, more incisive, harder and slightly shorter, gives better results in this direction. With the modern bow, and even with the early bow, it must also be realized that there are countless passages to which Geminiani's epigram, "the best Performers are least sparing of their Bow" (p. 2), does not apply, and that in general modern players use too much, not too little bow in early music.

Wind players, from the nature of their instruments, come instinctively closer to the articulation needed in early music than string players or singers. Organists, who can least afford an excess of *legato*, having no direct command of accentuation to help their phrasing, are nevertheless prone to it. But even on keyboard instruments with direct command of accentuation (pianoforte, clavichord and to a small extent harpsichord), phrasing is primarily the joining of some notes and the separating of others: whence Couperin's observation that "the manner of fingering is a great help to good playing" (p. 10). String players have always adapted their fingering to their phrasing; but now that keyboard players have changed to a uniform system suited to our unrestricted modulations, they need for early music to make a special study of the older systems under which "a certain passage, being fingered in a certain way, produces a definite effect" (p. 10).

In early music, an accent on any instrument is normally produced by a silence of articulation followed by an incisive attack. As usual, sharpness rather than weight is the means, and the effect is to make the music more pointed, not more violent. The modern

be slurred" (p. 102ff). Modern editors have generally added slurs in much greater numbers, and of much greater length and complexity, than most early music can stand. Even in his description of the quick notes (played as we have seen yet more quickly than they are written) which follow a dotted note, where it would seem very reasonable indeed to permit a slur, Quantz stated positively: "One must, however, give every one of these quick notes a separate bowing, and one can hardly slur anything" (XVII, vii, 58).

The Stuart viol fantasies permit scarcely any slurs; the French viol solos a good many; Bach for the most part rather few and short. Virtuoso music naturally offers most openings, and Geminiani teaches a considerable variety of slurs, though all of short duration (p. 6 and exs). He also illustrates by a slur and dots, but without discussing, several detached notes in one bow. Marais similarly wrote a slur and dots "to articulate all these notes, in one bow, as if they were played with different bowings".⁵⁰ Jean Rousseau disliked on the viol "those runs up and down the instrument with rebounding bow which are called 'Ricochets', and which are hardly bearable on the violin" (p. 72). All such effects are, in fact, exceptional, and quite out of place in an *average* Bach or other baroque violin part.

Diruta, remarking that "the bad organists who strike the keys and raise their hands lose half the harmony", gave an illustration in minims⁵¹; and from Geminiani we learn rather less directly that comparatively slow-moving notes may be given a reasonable degree of *legato*. He recommended the "Swelling of the Sound" already referred to on slow notes, and also, unexpectedly, on some fairly quick ones, I think to indicate a degree of added emphasis amounting to a mild *sforzando*. Rapid semiquavers "are to be play'd plain and the Bow is not to be taken off the strings", a style shown as passable for minims, but bad for slow crotchets or quavers, and very bad for rapid ones. "A Staccato, where the Bow is taken off the Strings at every Note" is good for rapid crotchets and quavers, but bad or for special effect only (*cattivo o particolare*) for slow crotchets, quavers and semiquavers, and very bad for rapid semiquavers (p. 8 and Ex. xx).

Slow passages may, and indeed should be taken *cantabile*, provided that the necessary silences of articulation within the phrase are not suppressed; while long notes must always sing, with the "Swelling of the Sound" where appropriate. Successions of average crotchets and quavers require neither *legato* (the bowing

⁵⁰ 'Pièces de Violes', 2nd book [1692], Avertissement.

⁵¹ Girolamo Diruta, 'Il Transilvano' (Venice, 1597).

changing direction with no perceptible break in the sound) nor *martelé* (the bow stopped dead on the string with the maximum break in the sound) nor *spiccato* (the bow springing clear by its own resilience and thus breaking though not checking the sound) nor plain *détaché* (the bow changing direction with a perceptible yet unemphatic break in the sound), but what I suggest we should call "sprung *détaché*" (the bow rebounding almost *but not quite* clear of the string, thus breaking the sound less emphatically than the *martelé* or even than the *spiccato*, but more articulately than the plain *détaché*). Successions of more rapid notes, where the "sprung *détaché*" would sound too strenuous, require what I suggest we call "pointed *détaché*" (the bow changing direction very easily, but still one degree more resiliently than in the plain *détaché*).

The proper use of the "sprung *détaché*" and the "pointed *détaché*" lends early music an easy clarity and brilliance not produced by any bowing classified in current violin training. Both can be learnt passably on the modern, incurved bow, though the older, outcurved bow, lighter, more incisive, harder and slightly shorter, gives better results in this direction. With the modern bow, and even with the early bow, it must also be realized that there are countless passages to which Geminiani's epigram, "the best Performers are least sparing of their Bow" (p. 2), does not apply, and that in general modern players use too much, not too little bow in early music.

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sforzando, produced by stress and not necessarily preceded by a silence, is shown, in my view, by Geminiani (p. 8 and Ex. xx), but as a special effect and not as a normal method of accentuation.

As Geminiani (p. 9) has warned us in a passage already quoted, the true accentuation in Baroque music is more subtle than it appears; while in Renaissance polyphony it is entirely independent of bar-lines. Syncopated notes require a well-marked accent; discords are more likely to be accented than concords; last notes can scarcely ever and the resolutions of discords can never bear a strong accent; but in every normal phrase there will be at least one melodic and harmonic climax calling for some degree of accentuation.

Articulation must not degenerate into choppiness. The modern performer, though, can be trusted to produce the necessary flow of sound; where he needs guidance is in dividing it. Above all, he needs to cultivate sharpness and incisiveness. That crisp vocal attack which, for all their real virtues, most English singers might so profitably learn; that keen bite of the bow on the string at the beginning of every note not actually slurred or *cantabile*, which Quantz (pp. 102ff) so explicitly demanded: these are the sort of qualities which could transform our performances of early music almost overnight. Occasionally some inspired conductor or choir-master stumbles upon them with electrifying consequences; more often great pains, musicianship and intelligence go half to waste in a heavy, dullish rendering finely conceived in the main, yet lacking that authentic vitality which could turn cordial appreciation into passionate conviction.

III.—THE INSTRUMENTS

The right style on the wrong instruments is a much better make-shift than the other way about. Nevertheless, to make the most of early music:

(xiii) The original instruments must be used.

This is not just pedantry. Peter Stadlen told me that he gave up playing Bach on the piano because it will not produce the tone required. Many contrapuntal fantasies for viols are so scored that they can scarcely be made intelligible in the less edgy and more blending sonority of the violin family. There is no end to such troubles; whereas with good teaching the technique of the original instruments is not so very formidable.

A bass viol played unfretted, with over-tense strings and violoncello bowing, will never give more than a caricature of its naturally

golden tone. A harpsichord badly strung, damped, quilled (or leathered) and touched will inevitably recall Burney's brilliantly partisan "bird-cage twanged with a toasting-fork." "The instrument must be quilled evenly and lightly," wrote Dirutz, "so as to speak easily. Its tone should be lively and long-sounding" (*op. cit.*). Many modern harpsichords are splendidly "long-sounding", but at the cost of a very heavy touch and a hard quality of tone (a few of the cheapest, however, are very weak). Most surviving old harpsichords, through incomplete or (what is very common) faulty restoration, are dead, uneven and the reverse of "long-sounding". But a *good* instrument, new or old, should have a tone at once sustained and ringing; if it does not, there is something wrong somewhere.

You must above all . . . have your instrument quilled with care. I understand, however, that there are people to whom this may be indifferent, for they play equally badly upon any instrument whatsoever (Couperin, p. 45).

Experience proves that if two musicians of unequal skill perform on the same harpsichord, the tone will be much better with the better player. There can be no other cause for this than the difference in touch (Quantz, XVII, vi, 18).

Hence, finally:

(xiv) Good teaching is indispensable.

Good harpsichord touch is quite distinct from good piano touch and can only be learnt from a teacher who himself possesses it. There are many early instrumental families for which the work of patiently recovering the technique from the surviving clues has yet to be done. But where, as with the harpsichord, the clavichord, the viols, the early violins and some others, a genuine expert can be consulted, the pupil is often astonished to discover how many fine points of early style and technique can be taught him easily through his ears which he would have needed little short of genius to discover from books or instinct in the absence of a reliable guide.

Twenty years ago the obstacle was indifference; now fresh enthusiasts arise daily. Has the time come to pool our knowledge and federate our existing societies in a very broadly based Early Music Society?

GRILLPARZER AND MUSIC

BY JOHANNES BROCKT

ONE of the greatest Austrian dramatists, Franz Grillparzer, possessed decided musical gifts. Inherited from and nurtured by his mother, they were moreover furthered by the fact that the span of the poet's life—he was born on January 15th 1791—coincided with a period during which musical classicism reached its zenith with Beethoven and romanticism was approached by Schubert. The excellent education Grillparzer had enjoyed in musical theory as well as in pianoforte playing, as well as his interest in musical matters of all kinds, made him a connoisseur respected even by professional musicians. Verses he inscribed into the albums of Beethoven, Schubert, Paganini, Clara Wieck, Jenny Lind, Liszt, Meyerbeer and Mendelssohn confirm his close personal connection with such musical contemporaries.

Grillparzer was on terms of friendship with Schubert, for whom he wrote the poems of 'Miriam's Song of Triumph' and the serenade for women's voices, "Zögernd leise"; and for a song the composer chose 'Berthas Lied in der Nacht' from the play 'Die Ahnfrau'. A little poem beginning "Schubert heiss' ich, Schubert bin ich" hardly gives any indication that Grillparzer was aware of Schubert's immense significance as a song-writer; indeed it would rather argue that he was not. On the other hand the fine and more important poem inspired by Katharina Fröhlich's listening to Schubert¹ seems to show that the poet was deeply impressed by Schubert's improvisations at the pianoforte, though it fails to indicate whether he modified for Schubert's sake, as he certainly did not for Beethoven's, his views of the relations between words and music in song composition.

For Beethoven, both as an artist and as a man, the poet had the profoundest reverence. "You should be worshipped, great man" he once wrote into one of the conversation-books to which the deaf master was compelled to resort in order to communicate with his friends. And in his 'Recollections of Beethoven' Grillparzer confesses: "I had truly loved Beethoven." Artistically, too, these two great ones came into contact on one occasion. This was when

¹ See 'Schubert: a Documentary Biography' by Otto Erich Deutsch, just published by Messrs. J. M. Dent & Sons, Ltd., pages 167-8.

Beethoven asked the poet for an opera libretto. Grillparzer chose the fairy-tale subject of *Melusina*,² but although the composer regarded the libretto with favour, he never set it to music. In any case, as Grillparzer himself admitted, the idea of writing an opera-book did not greatly appeal to him. For one thing, he doubted whether Beethoven, who had by that time become stone-deaf, would still be capable of composing an opera; and then he had his own peculiar ideas about opera and the relationship between poetry and music. It was for this reason that he found himself incapable of understanding Beethoven's last works.

From the poet's and aesthetician's point of view, however, Grillparzer had much that was apposite and expressive to say about music, on whose relations with poetry he made numerous pronouncements. From this to essays in composition of his own it was only a step for one so closely in touch with musical affairs and relatively well instructed in at least the elementary theoretical rules, especially as he frequently and with pleasure improvised at the pianoforte, placing some engraving or other before him on the instrument and interpreting the picture musically. Or he would sing in a freely declamatory way passages from the *Iliad* or the *Odyssey* to his own accompaniment. Some compositions of his are preserved: a few settings from the *Odyssey* in Greek; the Horatian ode "Integer vitae"; an ode of his own, "Kampf ist das Leben", in A \flat minor; a song, "Alle Freuden, alle Gaben"; and a setting of Heine's 'Fischermädchen' for voice and pianoforte.³

Grillparzer's compositions were never intended to be more than an amateur's occasional attempts. What is of interest in them is that they are, as it were, practical demonstrations of his aesthetic principles. In this connection it may not be uninteresting to examine the Heine song, "Du schönes Fischermädchen", with some closeness. The song is in three regular stanzas, but continuously set, not in strophic form. A formal scheme is devised in such a way as to make a musical shape which does not follow the structure of the words verse by verse: the first and second stanzas are gathered together into a twelve-bar period consisting of three short phrases, and it is the repetition of the second stanzas which enlarges a normal eight-bar period into one of twelve bars. The third stanza comprises a similarly extended short phrase of 2+4 bars, the four-bar period reverting musically to the opening of the song. The whole may thus be outlined in the following diagram:

² The libretto was later set by Conradin Kreutzer, and it was after a Berlin performance of his opera in 1833 that Mendelssohn wrote his concert overture 'Die schöne Melusine'.

³ Here reproduced in facsimile by kind permission of the Vienna City Library.

DAS FISCHERMÄDCHEN

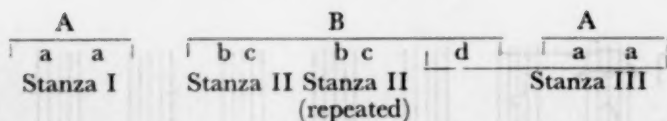
TEXT VON HEINRICH HEINE

Franz Grillparzer

Allegretto

Die Fischer-Mädchen haben sich das Recht erworben, dass sie
 an dem Tage, an dem sie sterben, noch einmal leben dürfen.
 Sie werden dann wieder Fischer-Mädchen sein, und
 die Fischer-Mädchen werden sie wieder lieben.

Handwritten musical score for a song. The lyrics are written below the notes. The score is written on a single system of five staves. The first staff contains the melody, and the subsequent staves contain the accompaniment. The lyrics are: "Hörst du das Geräusch der Wellen, das dich umgibt, und dich zu sich ruft, und dich zu sich ruft, und dich zu sich ruft." The score is written in a cursive style, typical of 19th-century musical notation.



Musically considered, this may be regarded as a short movement in three sections with the first and third, here marked "A", in the tonic (G major) and the second, marked "B", in the dominant (D major).

It is curious to note that Heine's simple strophic poem did not induce Grillparzer to choose a correspondingly simple strophic song-form for his setting, and that instead he preferred a more complex formation in which words and music overlap; the more so because the complexity of the form is not justified by the melodic invention, the poverty of which is emphasized by the repetition of the opening phrase at the end. The harmony and the pianoforte accompaniment are no less meagre. Compare with Grillparzer's inventive helplessness the resourcefulness of Schubert's 1828 setting of the same poem, where the simplest strophic form (illustrated by the plain formula A A A) suffices. True, in order to avoid a certain monotony, and to keep the more closely to the content and mood of the poem, Schubert modulates in the second stanza into the minor mediant while retaining the general harmonic and melodic trend. The third stanza, however, returns to the tonic, so that musical content and form consort ideally with the sense of the words.

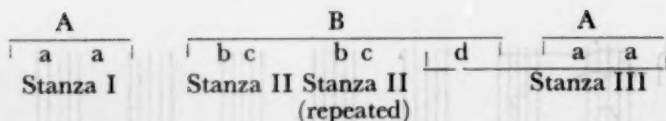
Grillparzer offers us a clue to these things if we consider his musico-aesthetic attitude. According to him music's task was to capture the emotions expressed by poetry and to give them shape according to laws of its own. Beauty and perfection of form and orderly sequence is what he asks of music where it turns itself into poetry's partner. Music is not to become "the mere slave of poetry"; the composer must "remain true to the poem's situation, not to its words"; "music should above all strive to attain that which it finds attainable"; it should not concern itself with entering into a contest in the expression of exact meaning with the art of words, since that art is superior to it in that respect"; thus, it should not "endeavour to make words out of notes".

Regarded from this point of view the Grillparzer song in question entirely obeys his own requirements. He may therefore be said to have represented the views of the so-called Berlin School of song, which were widely current in his time and influenced romantic music for some time later, although Schubert's masterly songs gave a very different complexion to composition for voice and pianoforte

and to the relationship between poetry and music. This may be verified by a comparison between Schubert's and Grillparzer's settings of the 'Fischermädchen'. According to the requirements of the Berlin School, to whose views Goethe and Schopenhauer also subscribed, music was to aim at simplicity and popularity in order to leave poetry clearly intelligible. Grillparzer as a composer thus confirms Grillparzer as an aesthete.

The joint influences exercised on Grillparzer by poetry and music explain a certain musicality of language that distinguishes his own verse. That he was himself aware of this is shown by what he once expressed to Beethoven on the subject. A conversation-book of the spring 1823 contains the following from his hand: "It was music that taught me melodiousness in verse." And in regard to the metre he chose for his play 'Die Ahnfrau' he said on another occasion that trochees chimed in with his newly-awakened feeling for music. Nearly all his plays contain fine passages in praise of music. In 'Medea' music plays no mean part, and 'Sappho', the Hero and Leander drama 'Des Meeres und der Liebe Wellen' and the fairy-tale play 'Der Traum ein Leben' are full of musical language. Glorious things on music, moreover, are to be found in his touching story 'Der arme Spielmann'. Here, as well as in his fragmentary autobiography, he gives his attention to the magical effect of single notes, without any sort of melodic or rhythmic organization—the enjoyment of pure sound as such. "I need only hear a note", he says, "without going so far as to distinguish any melody, and my whole being is at once seized with a tremulous agitation which I am unable to control." What appealed to him was the purely physical effect of sound, "stirring the soul and the imagination by nervous stimulation".

This extraordinary sensitiveness made him perceive many other curious affinities between music and poetry. Once, when he intended to resume his interrupted work on 'Das goldene Vlies', he discovered that he had forgotten what he had previously planned and thought out. Searching his memory in vain, he had a miraculous experience. He had been thinking continually about 'The Golden Fleece' while playing works by Haydn, Mozart and Beethoven as pianoforte duets with his mother. His own ideas had become merged with the music in an inextricable whole, a fact which he had never forgotten. And it was only when by chance he played these works again with some other partner that he remembered what he had thought of in connection with the play and was able to continue working on it. Other experiences of the kind are related in his autobiographical sketches.



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Closely as Grillparzer was attached to music and untiring in his praise of the art as he was in his writings—the splendid poem 'Die Musik' is but one case in point—very little of his work has been used by composers. Song-writers like Schumann, Brahms and Wolf, indeed even his friend and contemporary Beethoven, never set a line of his to music. The alleged Mendelssohn song, 'Italien', although appearing in that master's collected works, is not by him, but by his sister Fanny Hensel. The reasons why so little of Grillparzer's poetry was turned musically to account is that he was in the first place a dramatist and that his rare lyrical outpourings were not always suited to composition.

Grillparzer, though a real poet, was no author-composer like E. T. A. Hoffmann or even like Albert Lortzing; yet his profound understanding of and noble feeling for music, as well as his musical education and his critical attitude towards the art, show that it played an inescapably important part in his life and work.

HILDING ROSENBERG: A JOURNEY IN MODERN SWEDISH MUSIC

BY MOSES PERGAMENT

ANYONE who wishes to measure the extent of the spiritual and artistic evolution through which Hilding Rosenberg has passed from childhood up to his present ripe age of fifty-four, must bear in mind that he was born in a humble cottage as the youngest son of a gardener. His father who, like his mother, was of old south Swedish stock, was at that time in the service of the owner of Bosjö Abbey, a large country house at Ringsjön in Skåne. Up till his sixteenth year the future composer spent most of his time among the flowers and trees in the garden, and he used to assist his father with the work. When he was quite small, his mother often sang to him with her beautiful bell-like voice. One of her songs—describing the silver moon glancing through the window—remained the most firmly rooted in his memory, and occasionally threw a romantic gleam over the pictures in his world of make-believe. This romanticism was useful to him as a counter-weight to the strict positive principles which were being preached and practised by the musical pioneers at the beginning of the century.

The youthful gardener had other things besides his mother's songs to cling to when his voracious appetite for music asserted itself. When he was only eight he joined the church choir, of which his father's deep, booming bass was one of the vocal props. Soon after, he was allowed the enviable task of taking part in the ringing of the powerful bells in the church tower every Sunday and holy day. While fully realizing that the vocal part his father practised at home was only a subordinate one, the little boy ecstatically hummed the tune to himself. He regarded it as a melody of a special kind—a circumstance which early led his attention to the significance of part-writing. Free improvisation in polyphonic choral music was also one of the family's musical diversions. Two of his elder brothers had already taken seriously to music, and the young people of the little village made music assiduously among themselves. A sextet of brass instruments with an added clarinet was among the sources of entertainment, and a close study of these instruments was invaluable to the future composer. He longed for

a violin, and was given one by his father; and on one occasion, some time before he had learned his notes, he managed to pick out a complete four-part chorale on the family's square piano. This unusual proof of talent decided his fate: the little bell-ringer was placed under the tuition of the worthy village sacristan.

The beauties of nature surrounding the estate, the garden with its splendid trees and flowers, and, above all, music filled the gifted child's life. Education at a national school was not a sufficiently resilient spring-board for anyone who, like Hilding Rosenberg, cherished a burning desire for intellectual orientation. The man who bears this name to-day has carved his own way through to the higher world of culture, where he has turned his many-sided knowledge to good account, and has himself been responsible for laying the foundations of his ideal, rich and strongly personal opinions of life and art. Without this intellectual equipment, Rosenberg's production would be inconceivable. He is not only an instinctive musician who writes because he takes delight in writing; he is also a man who thinks deeply and who makes rigorous general, artistic and moral claims both upon himself and upon his surroundings. The perspective of his life and thought is both spacious and deep.

At the age of seventeen Rosenberg took his examination as organist and precentor at Kalmar, where he astonished the examiners by his unusual ability in improvising preludes upon given chorale motifs. A little later we find him as a pianist on tour in the district of Trelleborg, whither the family had moved and where for a time he played the violin in an orchestra. His whole existence was filled with chamber music and teaching—the latter for bread-winning purposes. It was at Trelleborg, too, that he produced his first compositions as tentative efforts to eke out the repertoires of the local amateur orchestra and quartet. But he had made a beginning, and now his immediate aim was to get firm ground beneath his feet—that is to say, a theoretical foundation as a working basis. Naturally, the Stockholm Conservatory had loomed ahead in his wildest dreams, but to a penniless youngster, with no magic password as an "open sesame", the thought of a sojourn in the capital seemed quite preposterous. Fortunately, it was arranged somehow. With twenty-odd years on his shoulders, with spring-like optimism in his bosom and a sheaf of manuscript compositions in his case, Rosenberg set out on his journey to the "Queen of Mälar", the proud capital of Sweden and one of the outstandingly beautiful among the world's most renowned cities.

In Stockholm he was first taken in hand by the piano professor Richard Andersson, an eminent and far-sighted musician, intimately

acquainted, also, with the plastic arts, and a particularly highly cultured and distinguished man of music who held the keys to all the doors which were locked against the young man thus eager for knowledge. Andersson gladly opened them for this spiritually thirsting disciple. Rosenberg's horizon had certainly never been a limited one, for not only had he loved music, but had cultivated the art himself. Now, however, he made great efforts to fill up the gaps in his learning. He flung himself headlong into classical literature, devoured one author after the other and completely assimilated them. He studied the philosophers, chiefly Plato and Emerson, while not neglecting his musical education. With a newly composed violin Sonata as an example of his prowess, he applied for entrance to the Musical Academy and was accepted forthwith. Here he studied the technique of composition for one year only, whereas he took a much longer course of instruction in the art of conducting.

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The beauties of nature surrounding the estate, the garden with its splendid trees and flowers, and, above all, music filled the gifted child's life. Education at a national school was not a sufficiently resilient spring-board for anyone who, like Hilding Rosenberg, cherished a burning desire for intellectual orientation. The man who bears this name to-day has carved his own way through to the higher world of culture, where he has turned his many-sided knowledge to good account, and has himself been responsible for laying the foundations of his ideal, rich and strongly personal opinions of life and art. Without this intellectual equipment, Rosenberg's production would be inconceivable. He is not only an instinctive musician who writes because he takes delight in writing; he is also a

content and form consort ideally with the sense of the words.

Grillparzer offers us a clue to these things if we consider his musico-aesthetic attitude. According to him music's task was to capture the emotions expressed by poetry and to give them shape according to laws of its own. Beauty and perfection of form and orderly sequence is what he asks of music where it turns itself into poetry's partner. Music is not to become "the mere slave of poetry"; the composer must "remain true to the poem's situation, not to its words"; "music should above all strive to attain that which it finds attainable"; it should not concern itself with entering into a contest in the expression of exact meaning with the art of words, since that art is superior to it in that respect"; thus, it should not "endeavour to make words out of notes".

Regarded from this point of view the Grillparzer song in question entirely obeys his own requirements. He may therefore be said to have represented the views of the so-called Berlin School of song, which were widely current in his time and influenced romantic music for some time later, although Schubert's masterly songs gave a very different complexion to composition for voice and pianoforte

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says, "without going so far as to distinguish any melody, and my whole being is at once seized with a tremulous agitation which I am unable to control." What appealed to him was the purely physical effect of sound, "stirring the soul and the imagination by nervous stimulation".

This extraordinary sensitiveness made him perceive many other curious affinities between music and poetry. Once, when he intended to resume his interrupted work on 'Das goldene Vliess', he discovered that he had forgotten what he had previously planned and thought out. Searching his memory in vain, he had a miraculous experience. He had been thinking continually about 'The Golden Fleece' while playing works by Haydn, Mozart and Beethoven as pianoforte duets with his mother. His own ideas had become merged with the music in an inextricable whole, a fact which he had never forgotten. And it was only when by chance he played these works again with some other partner that he remembered what he had thought of in connection with the play and was able to continue working on it. Other experiences of the kind are related in his autobiographical sketches.

Closely as Grillparzer was attached to music and untiring in his praise of the art as he was in his writings—the splendid poem ‘*Die Musik*’ is but one case in point—very little of his work has been used by composers. Song-writers like Schumann, Brahms and Wolf, indeed even his friend and contemporary Beethoven, never set a line of his to music. The alleged Mendelssohn song, ‘*Italien*’, although appearing in that master’s collected works, is not by him, but by his sister Fanny Hensel. The reasons why so little of Grillparzer’s poetry was turned musically to account is that he was in the first place a dramatist and that his rare lyrical outpourings were not always suited to composition.

Grillparzer, though a real poet, was no author-composer like E. T. A. Hoffmann or even like Albert Lortzing; yet his profound understanding of and noble feeling for music, as well as his musical education and his critical attitude towards the art, show that it played an inescapably important part in his life and work.

HILDING ROSENBERG: A JOURNEY IN MODERN SWEDISH MUSIC

BY MOSES PERGAMENT

ANYONE who wishes to measure the extent of the spiritual and artistic evolution through which Hilding Rosenberg has passed from childhood up to his present ripe age of fifty-four, must bear in mind that he was born in a humble cottage as the youngest son of a gardener. His father who, like his mother, was of old south Swedish stock, was at that time in the service of the owner of Bosjö Abbey, a large country house at Ringsjön in Skåne. Up till his sixteenth year the future composer spent most of his time among the flowers and trees in the garden, and he used to assist his father with the work. When he was quite small, his mother often sang to him with her beautiful bell-like voice. One of her songs—describing the silver moon glancing through the window—remained the most firmly rooted in his memory, and occasionally threw a romantic gleam over the pictures in his world of make-believe. This romanticism was useful to him as a counter-weight to the strict positive principles which were being preached and practised by the musical pioneers at the beginning of the century.

The youthful gardener had other things besides his mother's songs to cling to when his voracious appetite for music asserted itself. When he was only eight he joined the church choir, of which his father's deep, booming bass was one of the vocal props. Soon after, he was allowed the enviable task of taking part in the ringing of the powerful bells in the church tower every Sunday and holy day. While fully realizing that the vocal part his father practised at home was only a subordinate one, the little boy ecstatically hummed the tune to himself. He regarded it as a melody of a special kind—a circumstance which early led his attention to the significance of part-writing. Free improvisation in polyphonic choral music was also one of the family's musical diversions. Two of his elder brothers had already taken seriously to music, and the young people of the little village made music assiduously among themselves. A sextet of brass instruments with an added clarinet was among the sources of entertainment, and a close study of these instruments was invaluable to the future composer. He longed for

a violin, and was given one by his father; and on one occasion, some time before he had learned his notes, he managed to pick out a complete four-part chorale on the family's square piano. This unusual proof of talent decided his fate: the little bell-ringer was placed under the tuition of the worthy village sacristan.

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At the age of seventeen Rosenberg took his examination as organist and precentor at Kalmar, where he astonished the examiners by his unusual ability in improvising preludes upon given chorale motifs. A little later we find him as a pianist on tour in the district of Trelleborg, whither the family had moved and where for a time he played the violin in an orchestra. His whole existence was filled with chamber music and teaching—the latter for bread-winning purposes. It was at Trelleborg, too, that he produced his first compositions as tentative efforts to eke out the repertoires of the local amateur orchestra and quartet. But he had made a beginning, and now his immediate aim was to get firm ground beneath his feet—that is to say, a theoretical foundation as a working basis. Naturally, the Stockholm Conservatory had loomed ahead in his wildest dreams, but to a penniless youngster, with no magic password as an "open sesame", the thought of a sojourn in the capital seemed quite preposterous. Fortunately, it was arranged somehow. With twenty-odd years on his shoulders, with spring-like optimism in his bosom and a sheaf of manuscript compositions in his case, Rosenberg set out on his journey to the "Queen of Mälar", the proud capital of Sweden and one of the outstandingly beautiful among the world's most renowned cities.

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revolutionary innovator, Schoenberg, he discovered actual perspective, of whose existence he had hitherto entertained only a vague perception. Like most youngsters, who are fascinated with every novelty, Rosenberg now trod the newly cleared paths without the slightest hesitation. He cared little whither the paths led; he was well into new territory and that was happiness enough for a young composer whose ultimate goal was music of the future. A six months' sojourn in Paris, where he became familiar with the works of the young French composers, and acquainted with those of Stravinsky, strengthened his belief in the new trends in music.

Rosenberg was by no means idle during the time he spent abroad. When he turned his steps homewards, he brought with him a newly completed string Quartet. Only shortly afterwards, in describing a performance of this work, Sweden's most ill-natured critic wrote as follows:

With the last item the portals of Hell were opened for the whole audience. Neither personal authority nor public sympathy can be increased by four performers impersonating inmates of Konradsberg [a lunatic asylum at Stockholm] and interpreting the barbarous and obscure fantasies of a fifth, however zealously and faithfully as to style.

Before a quarter of a century had elapsed, the fifth "lunatic" was recognized throughout Scandinavia as the greatest Swedish composer of his generation. His production was distinguished not only by being unusually numerous according to Swedish standards, but it was impressive in its versatility and its positive values.

Before Rosenberg went to Dresden he had managed to complete his second Symphony. It was largely an unsuccessful attempt to subject markedly romantic thematic material to the formal and tonal ascetism which had characterized Sibelius's fourth Symphony. The antithesis between the substance and its treatment was disastrous for the work, but the unconscious anti-romantic tendency which was just beginning to make itself felt in Rosenberg was shortly to lead him into the realm of objective, absolute musical art. He kept only the slow movement of his first Symphony, which is entered in the catalogue of his compositions as 'Adagio non troppo'. The second Symphony was later revised and numbered as No. 1. In this, as in the 'Three Fantasy Pieces' for full orchestra composed in 1918, decided rhythmical waywardness and a few touches in the orchestration prefigured an original feeling for tonal effects. It was not a question of romantic or impressionistic colouring, nor even of a picturesque strand in the fabric. Rosenberg's interest was concerned with the different timbres of the orchestral instruments and

the possibilities of blending them, but only as a means of characterizing the thematic material. In this sense tone-painting was also to play an important part in his later compositions.

The first string Quartet was composed in Paris in the autumn of 1920. Experiences at Dresden and musical events in the French capital had led to the break with tradition upon which Rosenberg was resolved before he began this work. Schoenberg flits through its pages in atonal array like a ghost in broad daylight, but Rosenberg did not as yet profess unconditional faith in the new doctrines. In common with many other young composers at that time he felt ill at ease in the midst of the anarchic whirl of revolutionary harmony and, like all the others, he perceived the imperative need for a sure foundation on which to build. It was the problem of form which occupied their youthful minds, and, as is well known, the search led before too long to the bedrock of music—Bach, the great master of pure line-drawing. The new classicism and the so-called new realism made their entry into the musical world, and now came the problem of being able to sketch a simple phrase which could live by its own expressive power and not by the sustenance it drew from the inexhaustible palette of harmony. Rosenberg made his first attempt in this direction in 1921 with a Sonata for solo violin. His well-trained pen willingly obeyed him, and the Sonata supplied convincing proof of his ability to impart to the tonal line its own driving-power.

In the same year as this Sonata Rosenberg completed, among other things, a Trio for flute, violin and viola in which he tried to express in more lyrically melodic fashion the experience which he had gained from the violin Sonata. A Suite in D major for violin and piano (1922) followed in the steps of the Trio, and the fruits of the same spirit—that is to say, harmonic moderation and tonal lucidity—were manifest in the violin Concerto which appeared two years later. The first piano Sonata, composed in 1923, was, however, more closely related to the Schoenbergian first string Quartet. The same year, two larger works appeared amongst others: the Chamber Symphony and the first Church Symphony, 'Sinfonia da chiesa' No. 1. In the former Rosenberg exploited to the full the precepts he had absorbed in Dresden and Paris; in the latter, which was written first, the composer followed a more moderate plan and devoted himself to imparting a slightly archaic flavour to the work by contrapuntal touches, and to evoking the mystery-laden atmosphere of the cathedral. Memories of the ecclesiastical environment of his childhood found an outlet in this work, and with the passage of years they were to become still more firmly impressed.

Rosenberg's earnestness, which deepened as he matured, his increasingly strong social and artistic sense of duty, his almost religious belief in the mission of art to purify and hallow, all tended to direct his creative activities into serious channels.

On one side, radical modernity: on the other, a clearer tendency towards simplification. Yet one cannot speak of a rigid parallelism, for here and there the two lines crossed. Dualism in style—if such a conception be applicable here—was meanwhile characterized by conscious striving for a new synthesis. The time was ripe for bringing old and new into line with each other, and for allowing revolutionary innovations to take their place as positive links in the chain of musical development. For the remainder of the 1920s Rosenberg divided his activities between pure instrumental and dramatic music. In quick succession he composed his second, third and fourth piano Sonatas. The last of these, with its predominantly two-part texture, constituted the climax of its type, being designed with consummate skill and imbued with genuine musical spirituality. A Suite for piano, a Sonatina for flute and piano, two new string Quartets (Nos. 2 and 3), a Sonata for violin and piano, and a Trio for oboe, clarinet and bassoon completed the chamber-music production up till 1930. Perhaps the outstanding quality of all these works was their economy in tonal devices and emotional expression. The contemporary demand for classical amplitude and musical realism corresponded to some extent to Rosenberg's own mentality. Romantic sentiment was not for him, but his richly emotional nature instinctively opposed the demand for objective music which was raised by the fanatical neo-classicism of the twentieth century. He eschewed hyper-romantic voracity for sound, but would have nothing to do with the suppression or limitation of the need for expression which is natural to the modern who feels and thinks. He knew that no genuine art could be objective in the sense intended by the apostles of the "new realism". Rosenberg is by nature shy. His own romanticism was perhaps an emanation of his artistic and moral idealism rather than of his unconscious world of sensations; but with his further development as an artist and a human being, his musical instinct was progressively liberated to serve his artistic aims, although it was still under firm control.

This process was materially furthered by Rosenberg's undertaking to write incidental music to various plays. His diffidence began to decrease when he was faced with the obligation of creating a musical background for dramatic characters, moods and situations. During the four years ending 1930 he wrote music to no fewer than thirteen plays. In addition, he composed a big choreo-

graphic pantomime, 'The Last Judgment'. This was a remarkable feat of production when one considers that a great part of the chamber music just mentioned also appeared during the same period. Yet it was slight in comparison with what followed. Of the dramatic music that written for the classical Greek tragedies was to be of great importance to the composer's development as a whole. In the choruses of 'Oedipus Tyrannus' his intuitive divining-rod had already discovered a style which conveyed a strong illusion of early Hellenic music. In the narrative portions the voices in unison intoned the verses with a rare depth of melodic expressiveness, making the impression of being a chanting speech-chorus which, at certain moments of dramatic intensity, spread its wings for an actual melodic flight. After this first successful effort came a long series of nine classical dramas and comedies, including the 'Medea' of Euripides in which Rosenberg undoubtedly reached his zenith. Despite increased freedom and sonority in the part-writing, and the replacement of isolated solo instruments by a small orchestra, archaism in style and expression was still preserved. Besides the composition of music for these classical dramas Rosenberg has also produced incidental music to works by present-day as well as earlier writers, among whom are Calderón, Goethe, Musset, O'Neill, Masfield, Obey and others. Before attaining his half-century, he could look back proudly to substantial musical contributions to as many as twenty-two theatrical works of different kinds, as well as music to a few films and to two largish Swedish poems. Even so, that was by no means all he was to produce before entering his sixth decade.

By 1932 he had already completed his first opera, 'Journey to America'. The work describes a Swedish emigrant's experiences in the promised land of dollars, and his return to his native land and his sorrowing sweetheart. There is much good music in this opera buffa, but the libretto lacks dramatic striking-power. Rosenberg has preserved for concert and radio purposes an orchestral suite in three movements including the well-known 'Railway Fugue'. Five years later came his second opera, in which he used and supplemented music already composed to Benavente's play, 'Los intereses creados', known in Stockholm as 'The Marionettes', which title the opera also bore. In the following year Rosenberg scored his greatest success with the ballet, 'Orpheus in the City', the story of which is an impish fantasy concerning the sculptured 'Orpheus' group by Carl Milles outside the Concert Hall at Stockholm. The music is among the most spiritual Rosenberg has ever written and is not without a streak of lyricism.

Concurrently with the writing of all these works, Rosenberg was developing his powers as a symphonist, working unhurriedly, with unwonted facility and with industry beyond compare. In 1924 he completed his second Church Symphony, in which the austere religious strains occasionally made way for lyrico-romantic interludes. The music he composed as a tribute to Stenhammar immediately after his death in the spring of 1927 bears witness to profound and poignant grief. The following year he enshrined Swedish folk tunes in a Suite for string orchestra and shortly afterwards he sketched his hitherto greatest purely instrumental work, 'Sinfonia grave'. In this symphony Rosenberg sought to give expression to his collected experiences as a man and musician. He felt that his wings were fully grown, and now he was ready to fly higher than ever before. But he wanted too much all at once, and it was a long, hard struggle with both spirit and material before the Symphony was eventually completed. It was not presented in its definitive version until 1935, after seven years of striving. With this work, however, Rosenberg had reached his goal: the 'Sinfonia grave' was his symphonic masterpiece. He no longer needed to hesitate, for he knew what he wanted, and what he could accomplish. The same year he literally tossed off the entertaining and structurally compact 'Symphonie concertante', but his spiritual development urged him towards more serious subjects. First of all he set to music 'The Holy Night' by the Swedish poet Gullberg, a delicate little work which was welcomed at the time, and which reappears annually as an item in the Christmas programme of the Swedish radio. Rosenberg's next Symphony, the fourth in numerical order, comprised a description of the four ages of man: the child's, the youth's, the man's and the veteran's. It was written in connection with Romain Rolland's novel 'Jean Christophe', extracts of which are recited before each movement.

The mightiest and most comprehensively authoritative composition Rosenberg has produced up to the present is undoubtedly his oratorio 'The Revelation of St. John', in which the apocalyptic visions are arrayed in musical apparel of convincing dramatic effectiveness. The work also contains a large number of chorales for a *cappella* choir, as exemplary in their linear purity as in their original but entirely ecclesiastical harmonic style, not to mention their great atmospheric value. I do not hesitate to describe this work as one of the most significant in the international musical literature of the twentieth century. In spirit and purpose, magnificence and artistic power it has yet to find its equal among sacred compositions of to-day.

• With his third opera, 'The Isle of Felicity', Rosenberg has advanced far into the realm of romantic, old-world poetry and music. He has acclimatized himself therein, and the environment has tended to efface some of the most characteristic traits in his modern artistic profile. By way of compensation, however, he has invested his melody with a spontaneous felicity such as he has seldom achieved. He has also cultivated his mastery in every direction and has reminded us, whenever opportunity offered, of the power and depth of his musical invention. Another enchanting romantic adventure was the little legendary opera 'The Two Princesses' and, in the field of instrumental music, a cello Concerto and the notable string Quartet No. 4 remain to be enumerated. Songs, every kind of miniature, as well as new film music have filled Rosenberg's endless programme of work. At the present time he is deeply engaged upon a gigantic work: a trilogy which he is building upon Thomas Mann's books portraying the biblical Joseph. A whole world takes shape in this music, just as it did in the poetic work: a world of thoughts and dreams, experience and wisdom, and of good and evil desires. It is a world whose stupendous radius and teeming life afford striking evidence of the extent of the spiritual evolution which must lie behind the one-time gardener's determination to express this immensity in music.

Translated from the Swedish by Kathleen Dale.

SIMONE MOLINARO'S LUTE-BOOK OF 1599

By THURSTON DART

THE greatest obstacle to an assessment of the lute's importance in the development of music is the difficulty of reading its tablature fluently. To a lutenist tablature is far more practical than staff notation, since it is a very precise set of instructions indicating the most convenient way to obtain his notes. But, as Piero Jahier points out in his introduction to the recent re-edition of Molinaro's lute-book¹, the result of its use has been to consign lute music to a mysterious and gloomy limbo, there to await the enthusiastic patience of a transcriber. And though a healthy revival of interest in the lute and in lute-playing has taken place during the last thirty years, a critical evaluation of lute music cannot be made until a representative number of transcriptions is available. Much has been done already. The German and Austrian 'Denkmäler', the 'Istituzioni e monumenti dell' arte musicale in Italia', the 'Société française de musicologie' and the 'Publikationen älterer Musik' have all devoted one or more of their volumes to lute music. Chilesotti, Count Morphy, Gombosi, Körte and Warlock have published detailed studies and transcriptions of particular schools. But the lute's literature is second only to the keyboard's, and much remains to be done. This new transcription of Molinaro's tablature—some of it had already been transcribed in Chilesotti's 'Lautenspieler des XVI. Jahrhunderts' (Leipzig, 1891)—is the more welcome.

Little is known about Molinaro's life. Born probably in about 1565 at Genoa, he was taught music by his uncle, G. B. della Gostena, who was a pupil of Philippe de Monte and *maestro di cappella* at the cathedral of Genoa. Gostena included a *sestina* set by Molinaro in his second book of 4-part *canzoni* (Venice, 1589) and Molinaro returned the compliment, a little ostentatiously perhaps, by including twenty-five fantasies by Gostena as well as three of his arrangements of French *chansons à 4* in his lute-book. In 1605 Molinaro succeeded Gostena at the cathedral: his last publication, a score of Carlo Gesualdo's six books of 5-part madrigals, appeared in 1613. The date and place of his death are unknown. His fame as

¹ Simone Molinaro, 'Intavolatura di liuto libro primo'. Transcribed and edited by G. Gullino. (Florence, R. Maurri, 1940.) Edition limited to 300 copies.

a musician must have been considerable. In a bibliographical note on p. xii of his edition Gullino lists contemporary publications of Molinaro's compositions at Venice², Milan³ and Copenhagen.⁴ To this list should be added a Venetian re-edition of the first and second books of 'Fatiche spirituali'⁵ in 1610, 'Il primo libro di canzonette' (Venice, 1595), 'Il primo libro de madrigali' à 5 (Milan, 1599), 'Il secondo libro de motetti' à 8 (Milan, 1601), his score of Gesualdo's madrigals (Genoa, 1613) and some motets included in Caspar Hassler's 'Sacrae symphoniae' (Nuremberg, 1598-1600) and in Abraham Schadaeus's 'Promptuarii Musici' (Speyer, 1611-17).

The 'Intavolatura di liuto libro primo' was published by Amadino at Venice in 1599. It is a large and finely printed volume, of about 150 pages, and in addition to music by Molinaro himself it contains Gostena's twenty-five fantasies, his transcriptions of 'Mais que sert la richesse à l'homme' (Costeley), 'Pis ne me peult venir' (Crecquillon) and 'Susane un jour' (Lassus), and a fantasy on 'Susane un jour' by Giulio Severino.⁶ Gullino's new edition is confined to Molinaro's own work. The whole is in Italian tablature for six-course lute, tuned A d g b e' a' with diapasons, and it has been transcribed into staff notation a fifth higher on a single stave in the treble clef. This method of transcription originated with Chilesotti and saves space as well as suiting guitarists, but an explanatory preface is needed. Gullino's use of a bracketed (8) below certain notes, indicating that they stand an octave lower in the original, perhaps does not need explanation. A remarkably large number of expression marks, tempo indications and phrasings has been added. The original has none. A certain number of errors in the engraving of the new edition have been erased and corrected in manuscript with very great care; a few trifling ones remain (for instance, on p. 1, line 1, bar 3 and line 2, bar 1, the second F should be sharpened). Errors or grammatical slips in the original have been marked with a *sic*. The title page, dedication and part of the tenth fantasy are reproduced in facsimile.

The contents of the book are most interesting. After seven *saltarelli* and a *ballo* called 'Il Conte Orlando' with its *saltarello*

² 'Concerti ecclesiastici' (1605), 'Motectorum quinis vocibus . . . liber primus' (1597), 'Il terzo libro di motetti' à 5 (1609).

³ 'Concerti ad una e due voci' (1612), 'Fatiche spirituali' à 6 (1599).

⁴ In the 'Giardino nuovo' (1605) of Melchior Borchgrevinck. The spelling Bouchgrevinck is incorrect.

⁵ This collection of motets was edited by Molinaro, and although it contains a few of his own compositions it should not, strictly speaking, be included among his works.

⁶ Copies are in the British Museum, the Biblioteca Nazionale at Florence and a hitherto unrecorded one in the University Library, Cambridge. It is Molinaro's only publication for the lute.

come eleven *pass' e mezzi*, each with its galliard. Two forms were popular in the sixteenth and early seventeenth centuries, the *passamezzo moderno* and the *passamezzo antico*; they were known in England as the quadro pavane and the passamezzo pavane. Each consisted of a set group of sixteen chords of equal duration serving as a harmonic skeleton for as many variations as the player or the composer wished. In order to ensure continuity the last part of the final chord was usually regarded as the up-beat of the next variation. Using, for convenience, the key of D, these groups were:

passamezzo antico : d d c c d d A A F F C C d A D D

passamezzo moderno : D D G G D D A A D D G G D A D D

(lower-case letters denote minor triads, capitals major triads)

For a pavane the measure was duple, for a galliard triple, each chord lasting for four or three beats respectively; Gullino, following Molinaro, uses breves and dotted minims for the two time-units. Molinaro's settings are on successive degrees of the scale using nearly all the keys which sound well on the lute, g G a A B \flat b c C d D and e: here a lower-case letter is used for the *antico* theme and a capital for the *moderno*. Their tonalities are unmistakably minor and major. Following these are fifteen fantasies in G G D A A G A A G a a a G b f \sharp ; the twelfth fantasy modulates very extravagantly. None of the four books of Gesualdo's madrigals which had appeared by this date contains anything so strikingly chromatic. Finally there are lute transcriptions of three French *chansons à 4*, 'Ung gay bergier' (Crecquillon), 'Rossignolet' and 'Frais et gaillard' (both by Clemens non Papa) and of two instrumental *canzoni a 4* by Giuseppe Guami.

Molinaro's style is sonorous, fluent and mature. In the dances and in the *passamezzi* particularly, each of which consists of from four to ten variations followed by three or four in galliard time, he displays the lute's capabilities to their best advantage. Full resonant chords, whirling semiquaver figuration, flowing quavers over or under a part moving sedately in minims, echo effects, chains of suspensions, rhythmic subtleties more especially in triple time, carefully judged contrast between successive variations, between high, middle and low registers, between extended and close positions, make his work comparable with the best of the contemporary English school of virginal composers. And like them, he never lets virtuosity obscure the essentially dance character of the themes. His fantasies are less immediately attractive; designed to be played rather than to be listened to, they are far more reserved and thoughtful. They are diatonic on the whole, though the twelfth of them is a most notable exception, particularly since, unlike John

Bull's famous hexachord fantasy in the Fitzwilliam Virginal Book, there is no slow recurring theme to act as underpinning. The form of the eighth, ninth, tenth and fourteenth fantasies is unusual: each begins with a prelude to the fantasy proper. The *chanson* transcriptions are the least likely of Molinaro's pieces to appeal to modern taste. About a dozen sixteenth-century secular vocal pieces seem to have enjoyed a quite unusual popularity lasting for perhaps fifty years after their first publication. In the second half of the century the vast majority of collections of instrumental solo music, both manuscript and printed, include florid transcriptions of at least one of them. In England four or five of Dowland's songs, 'Lacrimae' in particular, seem to have caught the public's ear similarly, and they are among those most frequently sung to-day. But this is not true of 'Susane un jour' or 'Ung gay bergier', and it is difficult for a modern listener to discover the special beauties which made them so much more popular than the many other fine *chansons* of Lassus or Crecquillon.

The book is as valuable to the musical historian as it is to pianists or guitarists seeking new music for their repertory. It is to be hoped that further editions of early lute music will follow. Transcriptions of Petrucci's lute tablatures, particularly Joanambrosio Dalza's 'Intabulatura de Lauto' (1508) with its exceptionally interesting suite for two lutes, and of some of the Venetian tablatures of about 1550 have long been needed.

ANTOON MOORS: A FLEMISH ORGAN-BUILDER (c.1490-c.1562)

BY AUGUST CORBET¹

THE fifteenth century was the period in which Antwerp finally rose to supremacy over its rival towns of Flanders, and became the commercial and artistic centre of the world. It was the time of the great Flemish painters and craftsmen, who flourished in the patronage of the rich merchants, and who produced works of undying beauty not only in the visual arts, but also in the crafts associated with them. Around this great nucleus of artistic achievement there naturally grew up the industries to provide the instruments and materials for it, and the skill of the Antwerp builders of early keyboard instruments, harpsichords, spinets and virginals gave them a world reputation which remains to this present day. The names of such men as Ruckers and Couchet stand out among those of their colleagues who are well known among specialists in early keyboard instruments to-day.

The same thing cannot be said of the early builders of organs, who are for the most part more or less unknown. Yet in their time the Antwerp organ-builders were renowned far beyond the frontiers of their own country, and their skill not only brought them orders from far and wide, but also influenced the development of the instrument itself.

Antoon Moors, organ-master of Antwerp, belonged to a family with a long tradition of organ-building, who lived at the little town of Lier, which was then part of the dukedom of Brabant. His father, Jacob Moors, and his brother were organ-builders like himself, while his two younger brothers became organists.

The family were fortunate in having a good friend in Hendrik Breedemers, like themselves a townsman of Lier, who became court organist to the duke, Philip le Bel, and later rose to the exalted position of court organist to the Emperor Charles V. Breedemers was instrumental in introducing the Moors family into court circles, and being a very good judge of the craft of organ-building, he was

¹ The author, who wished to write this essay in English, is greatly indebted for kind assistance to his friend, Mr. Roger Washbourn, Regional Director of the British Council at Antwerp.

able to see to it that his friends, who were certainly worthy of it, were entrusted with the commissions of the court. He brought to the court a manucordium (a type of harpsichord), made by Marc Moors, a relative of Jacob and Antoon, and after he had retired from active work he often stayed in the workshop of his friend Moors, at Antwerp, and remained especially interested in the building and improvement of all kinds of keyboard instruments. He must have placed his long experience of music at the service of the family of craftsmen, and it is likely that the example of his success made the younger sons of Jacob Moors decide to become organists like him.

Antoon was still very young (we do not know the precise date of his birth) when he was commissioned to undertake a complete renewal of the organ in the private chapel of Prince Charles, who later became Emperor. This stroke of good fortune brought Antoon Moors into close touch with his future sovereign, and his first order was soon followed by others, so that we may conclude that his early work was satisfactorily executed.

It is worthy of note that, although Moors cannot have been more than about twenty-four at the time, he was already known as "Master", indicating that his apprenticeship was over and that he was working on his own account. It seems that he was not yet well enough established to bear all the costs of the work and at the same time wait until his princely creditor had paid his account, for it appears that Breedemers had to advance a certain sum of money before the work began, presumably for the purchase of materials.

The year after his first commission from Prince Charles came another, from his previous patron, who had by that time become Sovereign of the Netherlands. This time his task was to build and transport two new house-organs, for the court chapel at The Hague, to be delivered personally by the builder himself. A year later, in 1516, when Charles took the title of king, his sister Eleanor of Austria (who had like her brother been a pupil of Breedemers) bought a clavicordium from Antoon Moors.

It is curious that, after such a bright beginning, in which the young Antoon seems to have so well satisfied his royal patrons, the year 1516 is the last in which there is any mention of work done for the court. It may be that the documents have been lost, or not yet discovered, but the centre of Antoon's activities seems to shift from the court to the church, and there begins the long series of transactions between Antoon and the chapter of the great cathedral of Antwerp, which did not end until 1551.

Most of the work seems to concern improvements, maintenance and repairs, and it is certain that from 1524 onwards, Antoon Moors

was paid a regular salary. The accounts of the cathedral chapter contain such entries as

paid to Mr. Anthonis who repairs and maintains the organs, for his salary. . . .

Apparently he was also responsible for the keeping in tune of all the musical instruments in use in the cathedral, as the following entry made in 1549 shows:

To Mr. Anthoni Moers a year's salary for maintaining and keeping in tune the organs, etc. . . .

Apart from this regular occupation additional expenses are mentioned in the account books, such as

for entertainment at the sign of the Mortar.

This entertainment appears to refer to a gathering of persons connected with the cathedral music, for the famous choirmaster, Anthoni Barbé, was present in person.

Another such entertainment seems to have taken place "at the sign of the Swan in Coopers Street, . . . where many masters were assembled to repair the organs and put them in tune". Possibly these many masters were less diligent in pursuing the advertised purpose of the meeting than they should have been, and next year the paymaster of the cathedral describes Antoon Moors "as a great liar".

Whether Moors tried to organize another party to repair the organs and keep them in tune, or whether after the previous entertainment at the Swan the work done by the many masters had been unsatisfactory we do not know, but certainly Moors fell from grace for a time, and the next item, after his final payment of salary, is

to our boy Gillis, to change the lock of the organs in order to prevent Anthoni Moors, our organ repairer and maker, from touching them.

It seems, however, that Antoon was restored to favour four or five years later, because there is reference to work on the organs which had to be done by Cornelis Moors, because his brother was in Germany, together with a note that the payment to Cornelis was to be deducted from the salary normally given to Anthonis. But it does not seem that his return to favour lasted long, for that is the last reference to him in the Antwerp cathedral rolls, and his later activity seems to have taken place in Germany.

During his time at Antwerp Antoon Moors built several other organs, including one in St. Peter's Church, Louvain, for the Brotherhood of the Holy Sacrament, and another at Dendermonde, in Our Lady's Church. He was also called in to repair the organ of

St. Bertinus's Church at Saint-Omer, which seemed to show that he was already well-known as a clever and skilled expert in this particular craft.

He left Antwerp in 1555, when he was sixty-five, and the next few years seem to have been the richest part of his creative life, first with Duke Albrecht of Mecklenburg, for whom he delivered an organ for the cathedral of Schwerin, and later with the Elector Joachim II of Brandenburg, for whom he built an organ for the cathedral of Berlin.

To appreciate fully the significance of Antoon Moors's work and his influence on the history of organ-building in Germany, one must consider the political and religious situation as it was during his lifetime. By 1555 the Holy Roman Empire was no longer an empire: it was a collection of States mutually jealous and perpetually quarrelling. The peace of Augsburg had ended a period of religious strife between the States and the emperor, which had lasted since Luther's death; but though peace was nominally restored, order certainly was not, and fighting was to break out again with the Thirty Years' War in 1618.

The religious settlement, on the principle of "*cujus regio, ejus religio*", had settled nothing, except the princes, who were more firmly in the saddle than ever before. With the exhaustion of the people and the spiritual languor which followed the long struggle artistic inspiration fell into a state of decay. It was only after the abdication of the Emperor Charles that the princes, realizing for the first time the fruits of their independence, added patronage of the arts to their customary activities and diversions. Their patronage was normally extended to Italians, though Bavaria had set an example when Orlandus Lassus, a Netherlander, was engaged as singer to the court in 1557, to be later promoted master of the court chapel.

Duke Johann Albrecht of Mecklenburg, on the principle mentioned above, had decided that his episcopal see of Schwerin should be Protestant, and he interested himself personally in the furnishing of his cathedral. The organist of this church had since 1552 been no other than Hieronymus Moors, Antoon's younger brother. There is nothing extraordinary, therefore, in the fact that when the project for the new organ was considered, it was to Antoon Moors that Duke Johann went; nor is there anything very remarkable in the fact that when the Elector of Brandenburg decided that he too wanted an organ, for his cathedral in Berlin, the duke was only too glad to pass on the name of his own craftsman.

Antoon Moors's work was something of a novelty in Germany. In particular he had made use of an original and suitable arrangement of the stops, and his organ in Schwerin cathedral was regarded very much as the last word in organ-building, and was copied on a large scale, particularly by the forerunners of the North German school of Scheidt (which incidentally was a branch of the Netherlands school of organ-playing established by Johan Peter Sweelinck).

So it came about that Master Antoon Moors, now sixty-five, landed with the two organs he had been commissioned to make at Boizenberg on the river Elbe. He first went and completed the installation of the organ in the cathedral at Schwerin, sending the other organ to Berlin, where it remained in the loft until two years later, when the elector summoned him from Mecklenburg, where he had been working happily in the service of Duke Johann.

From that moment Antoon Moors, the great builder of organs, vanishes from the scene, and we know nothing of his later life, nor about how and where he died. He may have died in Berlin, he may have returned to Mecklenburg, or possibly he returned to Antwerp. Whatever may be the truth, we do know that in August 1562 his daughter, who was living with her second husband at Antwerp, had already inherited his estate.

Two other members of the family added by their work in Germany to the already famous name of Moors. Young Jacob Moors, the organist and youngest brother of Antoon, occupied the position of court organist first to the Duke of Saxony and later to the new Elector of Brandenburg in 1572. He is recorded as having played in Berlin in 1602, on the organ which his brother had made nearly fifty years before. His position at the court of Saxony was taken by his son Jacob in 1579, shortly after he had moved to the court of Brandenburg.

The careers of the four brothers Moors constitute something unusual in the history of instrument-building, and the combination of craftsman with musician which the Moors family presented must have made their work all the more valuable. Antoon at Antwerp, Hieronymus at Schwerin, Jacob at Dresden and later at Berlin, and his son Jacob at Dresden show the characters almost of a dynasty of organ-builders and players, and are a striking example of how a tradition of skill and craftsmanship, called into being in a great artistic centre like Antwerp, was enabled under the impulse of patronage to spread its influence over a wide region, with later consequences which we cannot assess, but which must nevertheless have been very great.

REVIEWS OF BOOKS

Seven Essays. By George Sampson. pp. 232. (Cambridge University Press, 1947.) 10s. 6d.

One of these seven collected essays, first published in 'The Quarterly Review' in 1923, 'Bach and Shakespeare', was included in Lord Birkenhead's volume 'The Hundred Best English Essays'. Whoever the authors of the other ninety-nine may have been, here are six more of the very best, all by Mr. Sampson. From first to last they are of the finest flowering of literary art, worthy indeed of the author of 'Lessons in English' and 'English for the English'.

So much—and enough where such an artist in prose is concerned—for the writing; but there is the matter of the essays to be considered. Two only, it is true, can be discussed here as directly concerning the musician: the aforesaid 'Bach and Shakespeare' and 'The Operas of Mozart'. The others are 'A Boy and his Books', 'On Playing the Sedulous Ape', 'Truth and Beauty', 'Henry Irving' and 'The Century of Divine Songs', and the musical reader can only be told that if he cannot see much promise of professional profit in this choice of subjects, except perhaps in the last, he will be vastly mistaken, for what Mr. Sampson has to say about one art is sure to apply most stimulatingly to all the others. It would be wrong, though, not to dispel the impression that the last essay is more than indirectly concerned with music: it should be pointed out that the "divine songs" are the poems of eighteenth-century hymn-writers.

The Bach and Mozart chapters should receive the serious attention of every musician and even more particularly of those among whom Mr. Sampson counts himself, and indeed stands in the front-rank—the non-professional lovers of music. They may find something to criticize in his matter, possibly: the comparisons between the circumstances of Shakespeare's and Bach's lives and creative work may be thought a little forced in some particulars, and it may be thought that the Mozart essay spends rather too much on familiar biographical preliminaries before it comes to its real subject. But the manner is perfection, and wherever there is any feeling left for civilized thought and beautiful, matured style, not only these two essays but all the seven in the book will be read with edification and pleasure such as comes, one would have thought, hardly from the hundred best essayists, but from a dozen or two in the world at most.

The main thesis of the Bach-Shakespeare study is summarized in the following paragraph:

The mind that doubts whether this provincial Englishman or that provincial German, self-taught, self-developed, without advantage of culture or easy station, could so have passed the bounds of space and time in works of which no praise can be too extravagant, inevitably makes the blunder of trying to find reasons for that which is above all reason. The spirit of great creative genius lights upon whom it

will, and we cannot explain it. That is the mystery. People sometimes talk as if a mass of learning could make a Shakespeare. They can appreciate the knowledge that becomes an excrescence, but not the knowledge that becomes experience. They can understand the acquisitive mind, but they misunderstand the creative mind. The dubious life of Shakespeare is thus their happy hunting-ground, as the life of Bach would be if less were known about it.

This amply justifies the numerous analogies suggested, though in detail they are sometimes unconvincing, as when Mr. Sampson points out that both Shakespeare and Bach were neglected after their deaths, to be revived very much later, and that the work of both suffered much from garbling, arranging, cutting and editing. This does not necessarily prove any resemblance between them as artists, either in nature or in stature, and they are not alone in having been subjected to ill-treatment by people so much their inferiors as to be capable of imagining themselves their betters. Mr. Sampson, indeed, is himself aware that Mozart, too, is Shakespeare's peer and may serve equally well as a stick with which to beat the anti-Stratfordians, for he says in the later musical essay that

apart from his music, Mozart had scarcely any vital existence. That music so graciously aristocratic should flow from such a humble vessel is one of the inexplicable caprices of nature. The foolish fanatics who assign celebrated works to earls and viscounts might find their uncritical rashness checked if they paused to consider, as they never do, the known facts of imaginative creation.

Mr. Sampson does know these facts extremely well. What is more, he can again and again reveal the truth of things and fix it down memorably in a single phrase that has the finality of a judge's sentence—and a good judge's, too. Could anything be better said about Leopold Mozart in a mere line than this: "He was not a bad father, but he was too much of a father"? Or about "shallow persons" who denounce opera as unnatural: "All art is unnatural—that is why it is art"?

If objections to the libretto of 'Cosi fan tutte' still prevail, here they are finally disposed of:

... some good people (Beethoven included) have been shocked by the supposed immorality of a quadrilateral complication which is as free from offence as a quadrilateral figure of Euclid. There have even been some who proposed to re-write the opera on the plane of edification, as if one could turn *The Rape of the Lock* into *The Idylls of the King* or *The Importance of being Earnest* into *The Silver Box*.

But perhaps Mr. Sampson suspects such objections to be a thing of the past, for he goes out of his way to combat the notion that 'Cosi fan tutte' is Mozart's best opera, and does so in another of those masterly phrases that may serve as our final specimen. The work, he says,

is almost flawless; but in its glittering perfection there is neither the magnitude nor the magnanimity of the greater, faultier works.

E. B.

The Style of Palestrina and the Dissonance. By Knud Jeppesen. Second, Revised and Enlarged Edition. pp. 306. (Munksgaard, Copenhagen; Cumberlege, O.U.P., London, 1946.)

It is good to see a second edition of this very valuable book, which does the greatest credit to Danish musical scholarship. It is also in a sense a small tribute to our own: Danish musicologists, realizing the limited scope of their language, have published their work in German more often than in English. Not that the translation, originally made by a

Danish lady and now revised by another, is always perfectly idiomatic, and the retention of the foreign-sounding second article in the title prompts one to ask "which dissonance?" or "what, only one?"

Professor Jeppesen says in a new introductory note that he has "but little to say of this new edition", and he will thus not expect a reviewer to have much to say to it. (The work first appeared in English in 1927.) But he has taken into account the relevant books that appeared during these last two decades and has made a complete revision of his work resulting in various small corrections and additions. The most important new feature is his treatment of Palestrina's use of hidden consecutives which, he says very plausibly, may be regarded as being "psychologically related to dissonances". That is to say, he does not consider them solecisms, and he is right, both from the point of view of Palestrina's mastery and from that of modern scholarship. E. B.

Contrasts: the Arts and Religion. By Alec Robertson. pp. 128. (Student Christian Movement Press, London, 1947.) 6s.

It is refreshing to meet with modesty in a work which must necessarily be largely autobiographical. Mr. Robertson oversteps the mark. He interests when he allows the reaction of his own sensibility to the arts to take formal shape, but this is too seldom. Indeed the free spirit ranges only in the last ten pages (from which the "intellectual" reader is discouraged by the author). Elsewhere the schoolman's gloss and the traditionalist epitome suppress the "faith and intuition" which Mr. Robertson claims as his support. An *apologia* sent forth with sincerity need not be apologetic.

A handbook of aesthetics is obliged to refer to philosophers who lived in times when opportunity for philosophic speculation was available. With regard to his sources Mr. Robertson could have been more selective. Plato, Aristotle and the Early Fathers said all that was needed to establish his premises. The general direction of the thesis comes from the 'Symposium'—fair forms to fair conduct, fair conduct to fair principles, and final arrival at the "ultimate principle of all". The essential Catholic outlook is within St. Augustine—*Deum et animam scire cupio*. For the rest we might have been given a bibliography.

More theology, argues the author, would have disturbed the "simple" reader, but we feel that the symbolism of revealed religion requires exegesis—even for the simple reader. "Grace" as such (meaningless to the free thinker) calls for expansion along Augustinian lines. The *gratia* of Keats (how well Mr. Robertson demonstrates this) is surely *gratia praeveniens, cooperans, irresistibilis*. Herein lies the purposefulness of medieval thought and the real influence of the too much eulogized "medieval spirit" on all visionaries.

Mr. Robertson accepts the main conclusions of critical commentary and his summaries are, accordingly, conventional. In brief space and within the antithetical framework which he adopts the dogmas of primary criticism are unduly emphasized. The difference of religious outlook between Handel and Bach, between Milton and Shakespeare, and the sanctity of Palestrina are, we suspect, always exaggerated. Mr. Robertson does not question the accepted tenets: he might, starting from his particular premises, have done so with advantage. Finally, though

the critic is disarmed by the foreword, there are non sequiturs in respect of Gerald Manley Hopkins and Van Gogh because the relation of man to artist is confused.

This is a book which asks more questions than it answers. To the sympathetic reader this is stimulating. It is also significant of the author's serious, sincere and modest approach. Less of the influence of St. Francis and more of that of Thomas Aquinas would have created a more reasoned argument. This, despite Mr. Robertson's contrary protestations, would have been an advantage.

P. M. Y.

Royal Philharmonic: the Annals of the Royal Philharmonic Society. By Robert Elkin. pp. 192. (Rider, London, 1947). 21s.

A history of the Philharmonic Society (not "Royal" until 1913, but most highly honourable from the first) was written after the first fifty years of its existence by George Hogarth in 1862, and on its centenary appeared a 'History of the Philharmonic Society of London, 1813-1912' by Myles Birket Foster. There was no particular reason why Mr. Robert Elkin should wait until 1962 to resume and recapitulate the story, for thirty-odd more years contain quite enough new matter for pride and congratulation, even if Mr. Elkin had not reinvestigated the Society's whole career as carefully as he has done. The royal charter, the vicissitudes of the two wars, the engagement of new conductors and new artists, the enterprising introduction of many novelties—all this brings the tale up to date quite excitingly enough, though without bringing it anywhere near a foreseeable end. Indeed, one can imagine no end after so glorious and stable a career, unless it be the end of civilization itself.

A warm-hearted foreword by Pau Casals introduces Mr. Elkin's story, admirably told in the manner with which that author made us familiar a little earlier in his book on Queen's Hall. The tale he is now telling, though a much longer one, is more closely concerned with a central subject and could thus be written with greater concentration and continuity. Mr. Elkin has carried out a difficult but evidently congenial task well: the book is simply and clearly written, without personal intrusion or forced picturesqueness, and the documentation is admirably used, but not displayed in any self-consciously scholarly way as though it were in itself meant to be impressive as an apparatus.

There are twenty-two excellent illustrations (on sixteen plates) and four appendices covering more than fifty pages containing valuable material for reference: a catalogue of the most important works (over 500) of which the R.P.S. gave the first performance in England; a list of the fifty gold medallists ranging from Sir William Sterndale Bennett in 1871 to Sir Adrian Boult in 1944; another of the Society's officers; and the programmes from 1912 to 1945, completing up to the latter date those for the first century to be found in Birket Foster. There is what is essential to such a book, a good index.

E. B.

Invitation to Ranelagh: 1742-1803. By Mollie Sands. pp. 244. (West-house, London, 1946.) 12s. 6d.

The standard book on the London pleasure gardens of the eighteenth century, by Warwick Wroth, appeared just fifty years ago. Apart from

some magazine articles, nothing else on that rather fascinating subject has been published since, and as Wroth was not primarily concerned with music, this 'Invitation' breaks entirely fresh ground. From the outset Miss Sands was singularly suited to her task, being an accomplished singer, a lucid writer and a learned musicologist all in one, qualities rarely to be found combined in any one woman—or in any one man, for that matter.

Ranelagh—situated, roughly speaking, on the site occupied to-day by the Chelsea Hospital grounds, including the Embankment—was one of the three famous (among dozens of minor) pleasure gardens, Vauxhall and Marylebone being the other two. It is perhaps a pity that the author confined herself to one and did not take the others in her stride, as far as music is concerned. Ranelagh, no doubt, is a very representative example, but Marylebone played a more important part in the history of English opera (I should have liked to see the mystery still surrounding Chatterton's 'Revenge' solved at last), and about the Vauxhall repertory very little seems to be known.

The author's interest centres, naturally, in the music performed at Ranelagh, the songs and their singers and composers, the leaders and instrumentalists of the band. But as "the musical world does not exist independently" and "music is not created in a vacuum", she traces the history of the Gardens, from 1742 to 1803, alongside and in connection with a history of political, economic and social conditions in England during that period, and on the whole the two stories are skilfully linked and intermingled. The little excursions into the history and development of eighteenth-century fashions are particularly neat and to the point.

There is one question of some historical interest on which I should like to join issue with the author and her authorities. Has it really been proved (p. 69) that the burlesque 'Ode on St. Cecilia's Day', "adapted to the ancient British music, *viz.* the salt-box and jews-harp, the marrow-bones and cleaver, the hum-strum or hurdy-gurdy", by Bonnell Thornton, music by Dr. Burney, was first performed at Ranelagh in 1759? The advertisements in the 'Public Advertiser', from May 19th 1763 onwards, leave, in my mind at least, no doubt that the "*entire new* Burlesque Ode call'd TIMOTHEUS, written by a learned Oxonian, and set to music by an eminent Master" was first published on May 30th and first sung "on Miss Brent's night", June 10th 1763. The title of the Ode was changed, and the name of the author emerged, in the course of the "advertising campaign"; the composer, however, stayed anonymous. The printed edition of the Ode bears indeed the date of 1763. The advertisements would have been worth including in Miss Sands's book; they are, unfortunately, too long to be quoted here. For one little excerpt, however, which appeared on June 9th, the day before the first performance, I will beg indulgence:

While the Hurdy Gurdy is bringing to the Orchestra, Gentlemen are desired to be extremely careful, that the Points of their Swords are not stuck into the Bladder, as it would let out all the Music.

The index of principal characters, at the end of the book, teems with famous names, so much so that the indexer could afford to omit Handel and Mozart. True, it is not called an index, but page references would

have been useful, all the same. A typographically overloaded title-page, some illustrations totally unsuited to line reproduction on ordinary paper and a not very sound binding detract from the enjoyment of an otherwise delightful and profitable book written by an ardent student and genuine lover of eighteenth-century music and manners.

A. L.

Don Pasquale, by Donizetti; *Eugene Onegin*, by Tchaikovsky. English Versions by Edward J. Dent. pp. 62, 67. (Oxford University Press, 1946.) 2s. 6d. each.

It has long been the reproach of "opera in English" that it has relied upon illiterate and often ludicrous translations. The fault has lain in part with the publishers of the scores, who would not, or could not, afford the money to employ translators with an adequate literary training and sense of style. So long as the words fitted the notes, it seemed, the sense did not greatly matter. Professor Dent, coming to his self-appointed task initially as to a labour of love—his first essay was the translation of the libretto of 'The Magic Flute' for Cambridge in 1911—has proved that the music of Mozart and Verdi and Rossini was not set to silly and trivial texts, and that these texts can be turned into intelligible English without any radical alterations of the musical notation. Visitors to Sadlers' Wells need no reminder of the debt which opera owes to him.

Professor Dent has lately added to the now lengthy list of his translations 'Don Pasquale' and 'Eugene Onegin'. Each libretto is prefaced by a short account of the composer and of the opera in question, as well as a note upon the problems of translation in general. The introduction to 'Don Pasquale' is a little masterpiece, into which the author has compressed a great deal of information not readily accessible to the ordinary reader.

The translations of both texts read well, and one knows from experience that that of 'Onegin' sings well. In the case of 'Don Pasquale' an occasional doubt on the latter point does arise. Where Dr. Malatesta sings "Bella siccome un angelo" Professor Dent has "Think* of an angel come from heaven". Can a singer phrase the end of the line as easily as it should be phrased with that throng of heavy consonants replacing the liquids of the original? One fancies, and it is the only criticism to be levelled at these excellent translations, that Professor Dent does not greatly care whether or no the singers can reproduce the effect of the Italian style, which is after all an essential quality of this type of music.

D. H.

Music in Painting. With an Introduction and Notes by Lawrence Haward. (The Faber Gallery). pp. 24, pl. 10. (Faber, London, 1946.) 6s.

One of the very peculiar things that happened in the years between the wars was the founding of a short-lived society whose aim it was to induce artists of every kind to take an interest in each other's art. It did not occur to its administrators to adopt a motto, but had this step been mooted the choice would no doubt have fallen upon the neglected Pauline utterance "All these things are yours!" It was Edwin Evans who, during the late-Edwardian period, drew attention, in an article in a weekly review, to the queer facts that if you mentioned music to an

eminent painter he would probably reveal that his knowledge of, and taste for, the art was limited to Mendelssohn's Songs without Words, and that if an attempt were made to converse with a musician on the subject of painting he would stare at you in blank amazement. Things have, however, vastly improved, and it is quite likely that the reciprocal interest which prevails in so considerable a measure to-day is due to the influence of modern ballet, which has taught us all what can be achieved by the fusion of those two arts.

The present book contains in all ten superbly reproduced colour plates. The initial four are by painters of the Sienese, Ferrarese and Dutch schools of the fifteenth, sixteenth and seventeenth centuries: two of them have a secular subject. The first is a group of three women (school of Palma Vecchio). One of them is holding a sheet of music, and as the two musicians have turned their heads from the paper—adhering perhaps to the Richterian theory that the score should be in the head rather than the head in score—have no doubt decided that the composition of the music has been as poor as that of the picture in which they figure, which is atrociously bad.

Following this series comes a further "Concert", that by Roberti, permanently housed in our National Gallery. Even if one approaches this musical portraiture in the spirit of 'The Tailor & Cutter's' severely sartorial commentary on the "Academy," Roberti's musicians leave nothing to be desired. Metaphorically speaking, every button is in its right place, the lutenists' lapels are strictly according to Messrs. Cocker & Co. of Savile Row, and both left and right hand are not only correctly positioned but are so impressive as to be positively inspiring to the musical beholder. Then comes 'The Music Party' (J. Ochtervelt), also in Trafalgar Square, which contains some lovely painting but is almost completely ruined by the incongruous presence in the foreground of two snapping and snarling canines. They are apparently unnoticed by the human figures, but for the spectator they transform the picture into a dog-scape. Louis Le Nain's 'Family of Peasants', a hardly appropriate choice, in which the kit-player holds his diminutive instrument, as if in repose, under his right arm, but is nevertheless rubbing strings with bow, is followed by the Wallace Collection's Watteau, 'The Music Party'. The eighth plate is devoted to Scene IV of Hogarth's 'Marriage à la Mode'.

After a long hop, skip and jump we are shown John and his 'Suggia'. The reproduction is a little faulty, and the picture itself, to be quite truthful, is marred by a conspicuous blemish. To dispose of the former, the high light on the right of the instrument's belly is quite crude in comparison with its treatment in the original. As to the artist himself, one has never ceased, since this work was first exhibited, to wonder why, after the superbly delicate treatment of the hand on the finger-board, the movement of the bow-hand—one of the most expressive phenomena imaginable—should have been so completely botched as to constitute a blot on an otherwise magnificent achievement.

Finally, Picasso. It was very naughty indeed of Mr. Haward to select 'Les Trois Masques'. As a serious educationist and sometime Director of the Manchester Art Gallery he should have recognized that to present so "Third Programme" an example before the "new musical" was hardly a constructive choice. That artist's 'Woman with Guitar' (1909),

despite the enigmatical gloved right hand, is near-representational by comparison, and might have served to soften the blow.

Since Mr. Haward, many years ago, was responsible for the translation of a French volume on the music of Russia, it seems particularly regrettable that it should not have occurred to him to neglect one of his early examples in favour of Repin's immortal portrait of the dying Mussorgsky, one of many fine pictures of musicians limned in a country in which artists of all kinds possess a really comprehensive acquaintance with each other's products.

Perhaps the best way of expressing a real indebtedness to both author and publisher is to utter a hope that the issue of a companion volume on music in the plastic arts may be given their careful consideration.

M. M.-N.

Thirteen Centuries of English Church Music: an Introduction to a Great Tradition.

By W. H. Parry. pp. 64. (Hinrichsen, London, 1947.) 4s. 6d.

Addressed to the general reader, organ student and chorister, as the means of "providing an easy and accessible introduction to the subject", and "enlarging the general interest in Church Music" this little book cannot be expected to show an original approach to the subject nor to draw new conclusions from the historical summary. Mr. Parry devotes some thirty pages to an outline ranging over the con-teseration of developments and events that make up the musical mosaic of the English Church.

The general reader will close the book aware of a wider heritage than the narrow bounds of most choir repertories would lead one to suspect, and with a better understanding of how music has reached its present state. The more inquiring reader may wish that a dialectic and continuous-narrative style had been adopted in preference to the scrap-book form suggestive of derivation from many sources. The use of a wide-spread net will explain also the constantly shifting criteria in assessing composers' work, some occasional anachronistic inferences and frequent vague or illogical explanations. The uninformed reader will doubtless appreciate the four portraits, twelve snippets of music-type, lists of gramophone records and eleven short biographies of representative composers, which take up almost half the book. The more exacting reader will regret that this space was not devoted to a more detailed account of the work of certain composers who are passed off with bald examination-crammer statements, such as: "Henry Smart and W. T. Best had a pureness of quality that keeps their work alive", which is completely uninformative and somewhat inaccurate. But then, this little book is intended only as "An Introduction to a Great National Tradition".

W. G.

Folk-Songs of Chhattisgarh. (Specimens of the Oral Literature of Middle India).

By Verrier Elwin. pp. 466. (Oxford University Press, Indian Branch, 1946.) 25s.

Some half-dozen specimens of music in Dr. Elwin's superb 'Folk-Songs from the Maikal Hills' gave musicians an interesting page or two

which they are denied in the new collection now being reviewed. But the purely musical development of these remote peoples of the Central Provinces seems as retarded as their imagery in oral poetry is advanced. The musician loses little, one supposes, from the lack of music-type illustrations in 'Folk-Songs of Chhattisgarh', for the Gond and Pardhan tunes, having neither the range nor shapeliness of the simplest plainsong psalm-tone, are such as one would expect from Bushmen and primitive peoples, and even the Maria of Bastar State—the only tribe of Dr. Elwin's country whose motives for murder and self-destruction needed his explanation—are far from being primitive folk. Standards of living in these areas are more correctly called simple than low.

Despite the missing music, 'Folk-Songs of Chhattisgarh' eclipses even the Maikal collection for its garnered beauty and general interest. The musician will obtain from it a deeper insight into folk-song at its source than he will from any western collection, for Dr. Elwin and his friend Shamrao Hivale, "the window through which he has seen into the Indian mind", have worked in one of the few tracts of India, or of the world for that matter, in which a gentle but aboriginal way of life still remains distinctive and vigorous, and in which a song made to-day, consisting of little more than a list of goods to be bought at Raipur or Bilaspur bazaar, or a few symbols of soldier's swagger—the English-style hair and pomade, the matches and cigarettes, the "gitpit gitpit" of clipped military talk—can make poetry as appealing as the list of nick-nacks in Autolycus's "Lawn as white as driven snow."

Since the Bengal-Nagpur Railway traverses its more arid plain, many people must have passed through Chhattisgarh, knowing only that forests beyond the horizon were a sikhari's paradise. Hills and forests shut in this land of the upper Mahanadi so effectively that, though the Rajput rulers acknowledged the Moguls, the last occupier of the throne at Raipur was not deposed until the Marathas came in the eighteenth century, just before the Europeans. English rule seems to have interfered in these diverse tracts even less than did Mogul. In former collections of the series called 'Specimens of the Oral Literature of Middle India' Dr. Elwin was concerned with the wilder, autochthonous tribes, such as the Baiga of the hills, though important material came from the wandering, professional minstrels, Pardhan singers and Dewar dancers. The contributors to this latest and finest volume must be called semi-aboriginal since, while preserving characteristic social customs and poetic imagery, many of them have settled in open country and adopted the ways of ordinary Hindu cultivators. Dr. Elwin admits that "the most popular songs are those which describe ornaments, fish, prices and the tedious details of marriage negotiations", yet the two finest long poems, the Rasalu and Lorik legends, have been noted from other parts of India by former translators whose work has neither the beauty nor the vigour of Dr. Elwin's.

Almost nothing can be shown by excerpts. Dr. Elwin's method, like that of Archer and Waley, is plain transliteration without addition or alteration of imagery. He seeks the euphony of English free verse but eschews imitation of original rhythms or word-music. If a couplet has the lilt of English balladry:

Are you a thief or rascal
Or are you a Raja's son?

or its antiphony:

I am no thief or rascal
I am a Raja's son.

Subsequent lines are almost without cadence:

I have come in search of ras
If you can tell me where I can find it
I will take the ras and go.
And the girl replied,
If you are rassia I will give you ras,
And I will give it to the whole world.
In my ras you may burn yourself and die,
And burnt you will turn to ashes.
When Rasalu Kuar heard this he was angry and sang,
I am Rasalu, born of ras,
And I will give ras to the whole world.
I will undo your jacket and break your body
Jumping on it, playing with it, I will break your body.

The whole must be known for the appreciation of a part, for the very structure of this verse inheres in the climactic use of symbols, whether, as in "Rasalu", the symbolism is sexual, or whether, as in the famine songs, it is domestic, reaching high pathos in the imagery of dishes hidden from sight lest hospitality compel the starving to meet a visitor who wants food. Dr. Elwin's delicacy is seen in what he forbears to translate. Since he faithfully translates terms considered inoffensive in Chhattisgarh but omitted from polite English vocabulary, it is not prudery which leaves "ras" untranslated. The domestic meaning is "juice", "gravy" or "sap". In the Rasalu story, "love" or "life" would be both too limited and too comprehensive, "blood" or "semen" too scientific or medical. The imagery of these songs is elaborate, but the sheer simplicity of life in Chhattisgarh prevents symbolism from being bewilderingly heterogeneous, or even as difficult for the general reader as that of Yeats or Mallarmé. It is certainly less complicated than the Freudian imagery of such modern poets as Dylan Thomas.

At one time Verrier Elwin was said to be to the Central Provinces what Malinowski was to Oceania. He is now declared by Archer to be "to Indian poetry what Arthur Waley is to Chinese". Since Archer himself, formerly known chiefly as a master of Santal law, set a fine new standard for the interpretation of Indian poetry in 'The Blue Grove', published in 1940, his commentary may be considered high authority. He says in his introduction:

'The Baiga', an ethnographic monograph, was the first book on an aboriginal tribe to use songs everywhere as "documents". Indeed in all Elwin's work it is difficult to say where ethnography ends and poetry begins; for the poetry is ethnography and the ethnography poetry.

A. H. (ii)

Music Publishers' Numbers: a Selection of 40 Dated Lists, 1710-1900. By Otto Erich Deutsch. pp. 30. (Aslib, London, 1946.) 5s.

For a small paper-covered pamphlet this is an expensive production, and one would have thought that 'Aslib' (the Association of Special

Libraries and Information Bureaux) could have produced something more reasonably priced. But the contents are undoubtedly valuable for those who specialize in musical bibliography, and as they are necessarily few, it may have been thought advisable to levy adequate returns for the costs of publishing on those to whom this booklet is indispensable. It contains some interesting information about the founding and (in some cases) the later career of the forty music-publishing houses with whose output it deals; but what will be particularly welcomed by collectors and librarians are the tables of publishers' numbers against which Professor Deutsch has set the years during which they were in use, so that any numbered but undated work may be at once assigned to its proper year. An enormous amount of troublesome research may thus in future be circumvented by a mere glance at this pamphlet. Professor Deutsch says in his introductory note that "these numbers are often the only means of dating music", and how often this is the case may be judged from the pages that follow. It appears that the first publisher to use this means, not of dating music (which it was often the definite intention not to do), but of keeping the plates in order, was Estienne Roger of Amsterdam (about 1710), and that his example was first followed in London by the elder Walsh (about 1730). Most of the dates listed, however, are considerably later—not often before the late eighteenth century. To go beyond 1900, on the other hand, would have served no good purpose, since dates of publication in the present century are usually shown on the copies (particularly in the copyright entries) or recorded elsewhere.

E. B.

Sherlock Holmes and Music. By Guy Warrack. pp. 56. (Faber, London, 1947.) 7s. 6d.

Who says that English scholars are behindhand in musicology? Well, it has been said by many, and the many have included some English people. But will not Mr. Warrack's treatise confound them all? What more can they ask? A few more such theses from English musicologists, and we shall hold our own even against Dr. (by virtue of that very work) Hanns Siegmund Notenreisser's dissertation entitled 'Valentin Schmutzberger, a Seventeenth-century North-West Bavarian Organist and his Influence on the East-Central German Keyboard Style, especially of the Schools of Würzburg and Bamberg: a Contribution to the History of Southern German Organ Music from Two Years after the Outbreak of the Thirty Years' War to Five and a Half Years before its Conclusion'.

Mr. Warrack's treatise, beautifully printed on hand-made paper but rather frivolously bound in gay red cloth (for we have long been taught that dissertations, to look really impressive and to remain not unnecessarily durable, should appear in paper covers), deals exhaustively with the musical side of Sherlock Holmes in all its multiform aspects. It is clear from the very first page that the author has consulted not only all the authorities who have dealt with the great man's many other interests, but has actually read up and collected every musical reference recorded by the more than Boswellian Dr. Watson. Every page is positively infested with footnotes in the approved manner. Mr. Warrack brings a wide learning to bear on his subject: on p. 22, for instance, he indulges in a complex mathematical problem the mere look of which will turn the average musical reader dizzy.

We learn all sorts of curious things: that it is discoverable from dates, for instance, what performers Holmes heard at the concerts he frequented, where Watson omits to tell us, and that it is impossible to tell what music they played, a trifling matter the great detective does not seem to have wished us to find out. We see, too, that Holmes must have been an astounding violinist, for he could play difficult passages with the instrument laid across his knee in a way the secret of which would baffle even a Heifetz or a Menuhin. We find that it is possible for a singer who was a contralto at La Scala to become prima donna (for what parts?) at Warsaw. Moreover, Mr. Warrack's research reveals Holmes as the only musician in history who found it possible to be a composer without ever writing down a note on paper—a composer by improvisation. And we get an important piece of negative information: patient detective work worthy of his subject has enabled Mr. Warrack to be the first in the field with the discovery that whatever else Holmes may or may not have done in music, it is flagrantly untrue that he wrote a monograph on Lassus's motets, which in any case such a scholar would not have called "polyphonic motets"—an absurd tautology, as Mr. Warrack shrewdly points out. Let us not spoil the reader's pleasure by giving away the clue to the solution of this mystery, which will be found discussed on p. 48 ff—for alas! this review must end with the complaint that the absence of an index impairs the value of this scholarly piece of work by Mr. Warrack. Or should he be called Dr. Warrack? Would that be to anticipate the success of his thesis unduly?

E. B.

Études sur Chopin. Vol. I (1944). pp. 179. Vol. II (1946). pp. 172. *Chopin et l'Italie*. (1947.) pp. 172. By Ludwik Bronarski. (Collection 'Culture Européenne', Editions La Concorde, Lausanne.)

Dr. Ludwik Bronarski of Fribourg, the well-known Chopin specialist (his 'Chopin's Harmony' [1935] is the definitive work on the subject) has brought together in these three volumes a number of essays dealing with those aspects of the composer's life and work which have hitherto been passed over or imperfectly treated. His aim has been to clear away some of the false notions regarding Chopin which have long held the field, and to replace them by accurate information based on careful research; and although the essays are not all of equal importance, some of them, such as 'Folklore in Chopin's music', 'Schumann's Judgments of Chopin' and 'Chopin's Italianism' are to be regarded as authoritative contributions to our knowledge of a sadly misunderstood musician.

It is only in recent years that anyone has dared to question the authenticity of that general picture of Chopin which we owe mainly to Schumann and Liszt. The most casual and thoughtless statements made by these two have become the basis of subsequent assessments of Chopin, and it is time that this was put right. Schumann's limitations as a critic have long been obvious, and Dr. Bronarski deals with them perhaps too gently. It is difficult to escape the conclusion that Schumann never really understood the true nature of Chopin's art. He succumbed at once to its originality and fascination, but when the novelty had worn off he remained puzzled and disappointed to find that Chopin was not, after all, taking the line he had expected. He seems never to have realized

that it was when Chopin was being "awkward" and "wilful" that he was most thoroughly original, not when he was writing music wherein Florestan could see Don Juan "kissing Zerlina in D flat major".

Dr. Bronarski does much to dispel the idea, launched by Liszt and Schumann, of Chopin's having been influenced by Bellini. This fiction is on a par with Liszt's pronouncement that "he used his art only to relate to himself the story of his own tragedy", and the evidence which Bronarski adduces to refute it might easily be supplemented by further weighty arguments.

One of the most interesting chapters is that on reminiscences in Chopin. This is a ticklish problem, not to be approached without caution and a certain healthy scepticism. To distinguish between mere coincidence and actual reminiscence is so difficult that one may be forgiven for not accepting all the examples that the author quotes. *L'appétit vient en mangeant*, and once the hunt is up it is not easy to call the hounds off the scent of the elusive reminiscence. In each case it has to be proved that Chopin was so familiar with that particular work of another composer that his own musical thinking was affected by it. It will not do simply to show that such a work *existed*, or that Chopin may have altered one of his works after hearing another man's opera, which is what Dr. Bronarski does in the case of a supposed reminiscence of Rossini's 'William Tell' in the E minor Concerto, Op. 11.

So much of the existing Chopin literature consists of mere sentimental chatter about "romance" and subjective interpretation (à la Pachmann) of his work, that it is a pleasure to read such sensible and carefully documented essays as those which Dr. Bronarski has now published.

A. H. (i)

Wesen und Werden deutscher Musik. By Friedrich Blume. pp. 24. (Baerenreiter-Verlag, Kassel, 1944.)

The new German Gesellschaft für Musikforschung, at its first conference at Göttingen during April of this year, elected as its President Friedrich Blume, Professor of Musicology at the University of Kiel. I cannot believe that this new organization could have made a better choice, even if nothing else were considered than the fine record of Blume's scientific work under the Nazi dictatorship. Already in 1938 Mr. Ernest Newman, in an article on Blume's study 'Music und Rasse', drew our attention to "one of the leading living German musical scholars. . . . He indulges in none of the too customary dithyrambs over Germanic and Nordic music".¹

This noble and daring attempt of Blume's to replace the race nonsense of the Nazis by a sober scientific analysis of the facts was followed by the lecture 'Wesen und Werden deutscher Musik', which he was asked to deliver by order of the higher authorities in 1944 as part of a series of public lectures on 'Die Kunst des Reiches'. Blume, aware both of the support of his anti-Nazi friends and also of possible serious consequences for himself attendant on his adherence to strictly scientific principles, decided to use this opportunity to aim a blow at the official Nazi music propaganda. He could not, of course, in 1944, in a public lecture attended by high Nazi officials, freely say what he really meant. He had

¹ 'Music and Race in Germany To-day.' 'Sunday Times,' September 4th 1938

to camouflage the true meaning of his words with a certain amount of current phraseology. But anybody who knows a little about Nazi thought on music will very soon grasp his real meaning on reading the pamphlet under review.

Blume attempts in his lecture to penetrate to the very roots of German music. He condemns the childish yet widespread tendencies among some of his colleagues to claim certain forms such as the sonata or the string quartet, or techniques such as polyphonic writing, as being of truly German origin. Polyphony was born in the Île de France, and not before 300 years after its first appearance did German composers start to take part in this new technique. Music, Blume tells his listeners, is internationally transferable to a much greater extent than any other expression of the human mind. But each nation has a specific way of receiving other people's musical creations and also of integrating them within its own particular styles. This last fact has not always been properly understood in Germany, where knowledge of the transferable character of music has recently led to a dangerous mania of looking for non-German features in the music of German composers of all times. Haydn, because he used a few Croatian folksongs, suddenly became a Croat composer, Liszt a Hungarian, and people have even suspected Bruckner of having written "undeutsche" music. These distortions, in Blume's opinion, are the result of a secret national feeling of inferiority and—he adds in parenthesis but nevertheless very significantly—a lack of historical knowledge. No other than the German people would ever dream of disowning any music created by one of its natives.

The three main characteristics of German music, Blume continues, are a very strong power of receptivity, an inner tension between the rational and the irrational, and a striving towards universality. German receptivity means creative work, as we see it above all in Bach, but also in Handel, Haydn, Beethoven and others. Bach, for example, could still utilize the techniques and ideas of the seventeenth, sixteenth and even the fifteenth centuries, when others had long discarded them. At the same time he absorbed many of the latest developments of Italian church and operatic music and of French keyboard and orchestral music of his own period, integrating the old and the new in his individual style, which for many is still the *non plus ultra* of music.

The feeling of an inner tension between the rational and the irrational where music is concerned led to the idea of music as a law reflecting a transcendent order. The attitude towards music which arose from such considerations lies probably at the bottom of the great interest German composers have always taken in polyphonic writing. Not only Bach and Handel may be quoted in this connection, but also Haydn, Mozart, Beethoven, Bruckner, Reger—and, of course, Schoenberg, Berg, Hindemith and others, whom Blume dared not mention publicly in Nazi Germany. This tension, this conception of music as the servant of divine law in the Lutheran sense, has often led German composers to the highest summits of musical composition. Whether these stand higher than the musical creations of other nations, Blume again adds—significantly in the circumstances—should not worry Germans, but should be left to the judgment of the other nations.

Finally, German music tends in the last resort to strive towards universality, a tendency which has often brought forward the criticism that it is boundless and attempts the impossible. It is very likely this Faustian impulse towards the solution of universal problems which accounts for the many fragments of German music. Schubert's B minor Symphony, Mozart's Requiem, Bruckner's ninth Symphony, Bach's 'Art of Fugue', Beethoven's many fragmentary sketches of his last period, and the gigantic plans of a composer like Michael Praetorius, which were never executed, are striking examples of this insatiable desire to penetrate the unknown.

This inquiry into the nature of German music undoubtedly fills a gap in musicological knowledge, and we may be grateful that a German musical scholar like Blume should have undertaken this task with such enthusiasm and courage under the conditions then existing. These may also have been responsible for a certain exaggeration of such differences in the attitude towards music as exist between the German and neo-Latin people and for one or two minor conclusions with which one may not readily agree. Furthermore, I think that with the psychological and anthropological and social knowledge at our disposal to-day Blume's triad, Receptivity, Inner Tension and Striving for Universality, is susceptible of analysis reaching down to the dynamic sources of those factors which have helped to shape German music throughout history.

R. F.

REVIEWERS

A. H. (i)	Arthur Hedley
A. H. (ii)	Professor Arthur Hutchings
A. L.	Dr. Alfred Loewenberg
A. M.	Ann Mason
D. H.	Dyneley Hussey
E. B.	Editor
I. K.	Dr. Ivor Keys
K. A.	Kenneth Avery
M. M.-N.	M. Montagu-Nathan
P. M. Y.	Dr. Percy M. Young
R. C.	Richard Capell
R. F.	Richard Freymann
W. G.	Dr. Willis Grant

REVIEWS OF MUSIC

Auclert, Pierre, *Prélude et Fugue* for Piano. (Amphion, Grenoble.)

That M. Auclert has learnt some lessons from Bach is obvious from the very first bars ; and he has learnt them to great advantage, for he realizes that it is better to create music than to create a model prelude and fugue that could be exhibited to students as an example of how to write according to academic standards. This 'Prelude and Fugue' is never dull, although both sections are constructed from virtually the same material and there is no real division between them. The work looks deceptively easy to play, but the pianist must remember to make every part heard clearly in the Prelude as well as in the Fugue. There are occasional deviations from fixed tonality that have most delightful results, and the last two pages are delicately written in a way apparently French composers alone can write. K. A.

Bach, *Two Chorale Preludes* arranged for Piano by R. Sterndale Bennett :
1. *Der Tag, der ist so freudenreich* ; 2. *Nun freut euch, lieben Christen*.
(Chester, London.) 2s. 6d.

These arrangements may serve those who never hear a good organ well played, but though they manage to include most of the notes which Bach distributed over two hands and feet they naturally cannot reproduce the simultaneous eight-foot, four-foot and two-foot pitch which enhances the chiming accompaniment of the first piece or the octave couplers which add such a sheen to the semiquavers of the second. I. K.

Barraud, Henry, *Six Impromptus* for Piano. (Amphion, Grenoble.)

These pieces are not likely to make an instant appeal, but after hearing them several times one begins to enjoy them. In all of them there is an underlying seriousness which the composer's use of grinding dissonances, tasteful though it is, seems to exaggerate. It is probably better to play them as a set than as separate pieces, although Nos. 1 (a piece of quiet beauty), 4 (a delicately flowing piece) and 6 (which would not have been unworthy of a member of "Les Six") would make a pleasant smaller group. K. A. (i)

Baudrier, Yves, *La Dame à la Licorne* for piano. (Amphion, Grenoble.)

Luckily a dictaphone for taking down this sort of extemporization has not been invented ; otherwise one could well believe that this is how this piece came to reach the printed page. A few repetitions of not very significant phrases are the only sign of thought in the composition as opposed to the teasing task of deciding which accidental is to go where. Let it, however, be said that hearing makes more coherent sense than reading, though not enough sense to begin to convince. I. K.

Berkeley, Lennox, *Sonata for Piano*. (Chester, London.) 7s. 6d.

What a joy it is to find a new work like this! The composer has created an original and personal composition out of the accepted materials of music; he proves that themes, harmony and rhythmic interest are still the means by which a composer has his say most effectively. There is nothing startling here, although the themes are not always rounded off as one would expect and the harmony is very individual.

The Sonata has four movements. The first makes interesting use of all the materials already mentioned. Characteristically, the composer shows restraint in writing passages in octaves, which seems to be a favourite device of those writing for the piano to-day—perhaps because they cannot then be accused of employing disconcerting harmony. Mr. Berkeley, however, knows what he wants to say, and says it in his own way. The second movement, to be played *presto*, is short and serves as a kind of scherzo in 4-4 time. A semiquaver figure is in evidence throughout, and at the end there is an amusing but perhaps not intentional reference to a well-known rhythm, which has appeared once before in the movement. The slow movement is a haunting piece of work. Mr. Berkeley's fascinating harmony forms much of the interest, and the emphasis is not misplaced. The final bars will stick in the mind long after they have been heard. The last movement begins with a slow introduction; then the movement itself begins gaily and continues so, with frequent references to the semiquaver figure in the second movement. There is no summary of previous movements: just a repetition of part of the introduction to round off the whole work.

This Sonata is worth much attention; it is by no means difficult to play and may introduce Mr. Berkeley's music into some homes where it has not previously been known.

K. A.

Bowen, York, *Suite for 2 Pianos (four hands)*, Op. 111. (Oxford University Press.)

1. *Prelude*. 3s.
2. *Rigadoon*. 3s.
3. *Intermezzo*. 3s.
4. *Tarantella*. 6s.

These four pieces, each playable separately, at once strike the reader as being real two-piano music: none of the bars looks like (or sounds like) two-hand music thickened up. Each voice has its right to be there, and the writing is so skilful that all the notes can be heard. Only too often in such music do the extra two hands simply mean that the range of pitch stays uniformly wide, but here this pitfall is most artfully avoided. There is also in all the pieces a most welcome harmonic pungency and adventurousness which one does not always find in this composer.

'Prelude' is a mainly quiet piece in G minor in which a shapely ripple of semiquavers is set against a background of bare chords with the hands widely spaced. There is one passionate and telling climax.

'Rigadoon' is a spirited piece ideally suited to the medium. It is in simple ABA form with a delicate and wayward middle section.

'Intermezzo' is a highly ornamented poem in E major; the shade of Rakhmaninov hovers over the main melody, but the way the music climbs to its climax before the return is the composer's own. In its

smaller way this is as good a two-piano slow movement as any since Bax's 'Moy Mell'.

Little need be said of the 'Tarantella' except that it is a finely sustained piece of excitement calling for agile playing. It is longer and more difficult than the other movements, which can be compassed by less advanced players, provided they are able to respond to the composer's fine imagination.

I. K.

Branson, David, *Spanish Jazz* for Piano. (Oxford University Press.) 3s.

One should not be misled by the title of this composition: it is no mere statement of mock-Spanish tunes with an American accent. Mr. Branson has given us a pleasant piece which is undoubtedly the best of its kind since Arthur Benjamin's 'Jamaican Rumba' appeared some years ago. The present work is essentially pianistic. It is sufficiently difficult to attract the attention of concert pianists—if it took the place of some overworked Debussy piece in recitals, the change would be welcomed—but it is easy enough for reasonably able pianists to perform with pleasure at home. 'Spanish Jazz' is very good light music, and we should do well to remember that good light music is better than bad "serious" music.

K. A.

Bullock, Ernest, *Close now thine eyes* (Francis Quarles), Song for Low Voice and Piano. (Oxford University Press.) 2s. 6d.

Three Songs from 'Twelfth Night' (Shakespeare), for Tenor and Piano. (Oxford University Press.) 2s. 6d. each.

'Close now thine eyes' was written for Muriel Brunskill and recalls the tenderness of the Angel's Farewell in 'Gerontius'; an expressive and grateful vocal line is enriched by enharmonic modulation, and the piano part, mainly contrapuntal, makes its points without fuss.

The three Shakespeare songs are equally singable and say enough to justify yet another setting of words to which their author may well have never given a second thought. 'O Mistress mine' is a smooth piece of cajolery offset by the piano's cross-rhythms; the sententious line "Youth's a stuff will not endure" is given an appropriate musical commonplace, *allargando*. "Come away, death" is a deeply expressive dirge in which enharmonics play an important part. In "When that I was" the elusive sense of the tripping words is matched by the darting music which refuses to be nailed down to mode or key.

I. K.

Busch, William, *Suite* for Cello and Piano. (Oxford University Press).

(1) *Prelude*, 2s. 6d.; (2) *Capriccio*, 3s.; (3) *Nocturne*, 2s.; (4) *Tarantella*, 2s. 6d.

From the way this work has been published, we may assume that the four pieces may be played either as a suite or separately. The 'Prelude' is serious, and rather majestic; the 'Nocturne' is rather ascetic; the 'Capriccio' is not too capricious, and the 'Tarantella' not too invigorating. The fact that Florence Hooton, to whom the work is dedicated, has edited the cello part may carry some weight with cellists. But although this is not music that will appeal to everybody, an inspection of the scores will show that when William Busch died, over two years ago, we lost a most gifted musician.

K. A.

Devoto, Daniel, *Diferencias del primer tono* for Flute solo. (Ediciones Politoria, Buenos Aires.) P. 3.00.

Daniel Devoto seems to be a versatile person. At the age of thirty-one he has a reputation not only as a composer, but also as a performer (soloist and accompanist), critic and writer of prose and verse. In this work, probably the first of his compositions to reach this country, he tackles the problem of writing for an unaccompanied wind instrument with surprising dexterity. The composer must have lavished a great deal of care on this theme and five variations, in which music is considered to be of more importance than mere virtuosity. To listen to it is just as interesting to as play it, which proves how well the composer has overcome the notorious difficulties of writing in such a medium. Many composers are at present beginning to write for unaccompanied instruments, and a hint from this little work will not be out of place. Devoto makes each variation as pithy as possible and attempts nothing elaborate: the work is a success.

K. A.

Fulton, Norman, *Serenade* for Strings (Oxford University Press.) Full Score, 5s.

This is by no means a serenade in the classical sense of a loose-limbed work in a more diffuse style than that permissible to "sonata" forms. Rather is it a closely knit structure whose four short movements are linked together occasionally by musical quotation and always by the spicy harmonic style. The first movement is built on an iambic rhythm begun by the violas and taken up by all the strings in ever-changing harmony that brings the Sibelius 'Night-Ride' momentarily to mind. More lyrical material is supplied by an expressive phrase marked by a triplet figure, which is built up to a fine sweeping climax without becoming a cut-and-dried melody. The ability thus to make phrases grow is a most telling characteristic. The second movement, *allegro strepitoso*, relies mainly on lively rhythm and harmony, but is interrupted by a few bars of homage to Delius. The slow movement is a splendid stretch of lyricism, finely proportioned and deeply felt, and the fourth movement is a surprising and delightful *andantino semplice* in which a charming tune of mixed simplicity and sophistication is played by the first violins, over a pizzicato bass, whilst the inner harmony is played by second violins and violas, both muted. The technical demands of the work are light as regards agility but very heavy as regards intonation where so much depends on sure chording. It may well be that some of the harmony will not wear well, and no final chord is without its added ninth (or sixth), but there is no doubt that this is a good work. It lasts sixteen minutes. I. K.

Lesur, Daniel, *Clair comme le jour* (Claude Roy), 3 Songs for Low Voice and Piano.

L'Enfance de l'art (Claude Roy), 3 Songs for Medium Voice and Piano.

Trois Poèmes de Cécile Sauvage, 3 Songs for Medium Voice and Piano. (Amphion, Grenoble).

These three groups of songs are all examples of the same technique in song-writing. M. Lesur, instead of taking a poem and setting it to a fine tune which would sound equally well without the words, and could be

played on any instrument equally well, has evolved a method of writing mere snatches of melody for the voice, which are often repeated. In this way the actual words of the poem he is setting play a vital part in the songs. The piano accompaniments, too, show more of an interest in displaying patterns than in developing themes. Each part of these songs—the words, the voice and the accompaniment—is of great importance, although not important enough to be independent of the other two. The total result in each song is very beautiful, the melody of French verse sounding perfectly with snatches of musical melody.

Although no great difference in style is noticeable, each group is separated from the other by a number of years, 'Clair comme le jour' being written in 1945, 'L'Enfance de l'art' in 1942 and 'Trois Poèmes de Cécile Sauvage' in 1939. Of the three sets the last-named is the most attractive. The first song in this, 'L'Idiot du village', is one of the most charming of recent years, and the second 'L'Empreinte' reminds one constantly of the passages about the bells in Honegger's 'Jeanne d'Arc au bûcher.'

Each song has its duration marked with precision (even to seconds). This may be felt to place some restraint on performers, but it does give a more accurate idea of the composer's wishes than the metronome markings which are also given. At the end of each set of songs a complete list of M. Lesur's works is given, with the names of their publishers—a practice which British publishers might usefully adopt. K. A.

Lesur, Daniel, *Deux Noël's* for Piano. (Amphion, Grenoble.)

Suite française for Piano. (Amphion, Grenoble.)

The 'Deux Noël's' hardly seem worth the labour, small though it must have been, of writing them down. For the most part they consist of carillon-like phrases without melodic interest repeated note for note for several bars at a time. Sometimes the series are diatonic, sometimes quietly discordant. The highest merit the music can claim is that some chips of the mosaic have a pretty colour. The two pieces together last little longer than four minutes.

There is much more substance and workmanship in the 'Suite française', though here too there seems to be many a *non sequitur*, and many a striking idea apparently tired of but not excised from the score. The first piece, 'Divertissement', is a piece of persiflage whose charming opening is jostled away by an ill-mannered and loud assortment of phrases which can't abide each other. "He only does it to annoy", says the pianist at this point. The minuet is in itself worth buying the Suite for; it has an entrancing opening measure in G which finds itself by mistake in F# in the third bar and unabashedly inserts a bar of four-time in a minuet to enable it to slither into G again. The contrasting section shows a trace of real passion—or is the composer laughing at us for believing in it? The last movement is a 'Cantilène et ronde pastorale', in which an opening full of beautiful sounds gives way to a rude and rustic *martellato* dance which seems not to have much to say. I. K.

Lutyens, Elisabeth, *Five Intermezzi* for piano. (Lengnick.) 3s.

These five Intermezzi are baffling in that their brevity gives no opportunity to look for other virtues if the use of the twelve-note system is not

considered sufficient excuse for setting pen to paper. The first is the longest with twenty-three bars, and in it there are such signs of careful shaping and writing that one wishes that the pieces could mean as much to one's ear as they evidently do to the composer's. Gilbert was far crueller but probably just when he wrote of people who "lie amongst the daisies and discourse in novel phrases on their complicated states of mind".

I. K.

Milford, Robin, *Easter Meditations*, Nos. 3 and 4, for Organ (Oxford University Press.) 3s. each.

Sonata in C major for Flute and Piano. (Augener, London.) 6s.

Easter Meditation No. 3 is dedicated to R. O. Morris and based on his tune 'Hermitage'. The composer makes effective use of so promising a spring-board and produces a highly effective and colourful piece in which several moods are included besides the pastoral one in B minor which begins and ends the work. The proviso must be added that a quickly speaking organ is required, without which the lengthy section based on repeated thirds will altogether fail.

No. 4 is based on the folksong "She's like the swallow", which is heard after a *pianissimo* introduction of falling arpeggios. The tune is subjected to regular variations in B minor and a fine climax is made by a sudden pedal entry in E minor. One is led from this climax through a passage similar to the introduction to a bare *pianissimo* statement of the theme and a beautiful cadence. These pieces are strongly individual and without that affectation to which the organ is merciless.

The flute Sonata is a delightful work, cool and nonchalant for the most part as befits the medium, but always keeping one's interest at full stretch by the speed with which the ideas follow each other and the skill with which they are woven into the whole. The first movement, for all its airiness, is in closely organized sonata form, with many delicious touches of harmony to offset some almost banal bars with which we are gently teased. The slow movement goes farther afield in feeling and arabesque, and has strikingly beautiful closing bars in which the flute trills almost incessantly over murmuring thirds played *una corda*. The dancing last movement is a little masquerade of "free" form with a cadence as unexpected as beautiful.

I. K.

Mozart, *Don Giovanni*, Vocal Score by Ernest Roth. 15s. *The Magic Flute*, Vocal Score by Erwin Stein. 12s. 6d. (Boosey & Hawkes, London.)

Vocal scores of many classical large-scale works are unobtainable nowadays. For this reason alone one would welcome the issue of new scores, well edited and printed on good paper, of the four greatest of Mozart's operas—for 'Figaro' and 'Così fan tutte' are to follow. But the present scores have special advantages. Both use, in addition to the original libretto, in Italian and German respectively, Edward J. Dents' English versions, which have by now become something like classics and are not likely to be superseded. Also, the recitatives are printed in full in the case of 'Don Giovanni', thus showing, very properly, that Mozart's Italian operas are simply not complete without that feature; and in that of 'The Magic Flute' the dialogue is given in English and German

between the musical numbers, at the risk of reminding us that Schikaneder's words, though piously accepted in German-speaking countries as having become classical by their association with Mozart, unhappily lower the temperature of Mozart's most fervent as well as most varied stage work and thus flaw it in a way for which the composer is not accountable.

An interesting point in the 'Don Giovanni' score is that the inferior duet for Zerlina and Leporello in the second act, written as an afterthought for the Vienna performance of 1788, is printed as an appendix, with the recitative leading to it from Leporello's aria "Ah pietà!" and that following it to lead to Elvira's accompanied recitative, "In quali eccessi", introducing her aria, "Mi tradi". The latter, of course, was also an interpolation, but such a fine one musically that one is glad to see it treated here as an integral part of the work, as needless to say Ottavio's "Il mio tesoro" also is, though it was cut when Vienna first heard the work. The duet is rightly relegated to the appendix, since it is never sung nowadays, and never should be. The only thing to be deplored is that the second recitative leading to Elvira's solo is reproduced in the version which Alfred Einstein ('Music & Letters', October 1938) showed to be a forgery, and that the genuine "afterthought" recitative by Mozart himself, found by Dr. Einstein in the library of the Istituto Musicale at Florence and reproduced by him (voice-parts and bass) in that 'M. & L.' article of his, was not included in Messrs. Boosey & Hawkes's appendital matter, where it would have been perfectly in place. Surely Professor Dent would have gladly supplied the bit of extra translation required to cover this recitative, which contains a short account given by Masetto of how he encountered Don Juan with a young girl and frustrated yet another of his adventures.

The transcriptions are well made in both scores; Dr. Roth's is on the whole rather more readily playable and more pianistic than Dr. Stein's. Both arrangers were clearly anxious to bring in some fascinating details not usually found in vocal scores. These are very welcome even where they cannot be played, but only taken in by the eye, as in the case of the amazing combination of three dances in conflicting rhythms in the first finale of 'Don Giovanni', where the country dance and the waltz are printed on extra staves above the minuet. The final chorus of 'The Magic Flute' shows the original more interesting texture in the place of the mere Alberti basses generally found in vocal scores, and this is quite playable; not so, however (at the proper tempo), the exquisite sequence of bassoon turns at the approach to the recapitulation in the overture. There again the transcription satisfies the eye, but normal players will have to resort to some sort of faking. Well, that is legitimate enough in playing from vocal scores, where nobody can hope to reproduce all the notes of an original; and if the arranger has not omitted enough, the player of average skill is justified in making such changes as his discernment may dictate. One is thus glad to find in Dr. Stein's transcription a reference to the lovely sequential viola figures near the opening of the fugal "chorale prelude" in the second finale (p. 157) and later (p. 182) the second-violin shakes soon after the opening of the Papageno-Papagena duet. But one asks vainly at the beginning of that finale (p. 146) how in three bars of broken bass octaves the upper note is at the same time to be

sustained by the thumb. One misprint has caught the eye: in the fourth bar from the end in the Priest's March (p. 95) the second F should have a ♮. In Dr. Roth's score there are some arpeggios which reproduce the notes of Mozart's chords, but produce the wrong effect; some, however, as that at the end of Elvira's "Ah, fuggi il traditor!" (p. 76) properly show Mozart's crisp violin chords. Not a misprint, but a serious omission, is noticed here: the tempo indication (*adagio*) is missing at the change from the minuet (first appearance) to the trio for Anna, Elvira and Ottavio in the first finale (p. 131). This is essential to any player who does not know his 'Don Giovanni', especially as the *alla breve* time-signature is sure to suggest to him far too quick a pace.

One is truly grateful for these handsome vocal scores, and if such niggling fault-finding as has here been indulged in seems to contradict such an assertion, one may add that it was due to a desire to make the scores as useful as possible to the would-be purchaser, not to deter him from the purchase.

E. B.

New Latin-American Music. Edited by Francisco Curt Lange. (Instituto Interamericano de Musicología, Montevideo.)

Día a día cantamos la Marsellesa
Para acabar danzando la Carmañola.

Much of the Latin-American life and politics in the nineteenth century is compressed in this poem by Ruben Dario, and some of its art too. The South American artists of that time were chiefly writers, the finest of whom spent most of their vitality in the struggle to raise those about them to their own level, and often the artistic expression of experience could be made only during the lull of exile. With one or two minor exceptions Latin-American creative musicians have appeared only within the present century, and it is interesting to note that the first among these, Villa Lobos, has also given a large measure of his own strength to the education of the Brazilian race. It is not all altruism: the artist needs a public, more than the public seems to need him, and there's the rub. Only ten years ago Latin-American composers were still complaining, with cause, of the deadness of public response, the complete lack of opportunity to get a hearing, no publishers, no performers with sufficient technique to play the very modest stuff then written for them: chamber music for more than three or four instruments was impossible. The first need, therefore, was to create a musical public, and it is this which partly explains the varying types of music produced by Villa Lobos and lesser men. At the same time all these composers have been struggling with the intimate problems of assimilation, for the inrush of a century of European experiment was cyclonic. But not only were there these foreign influences to digest: the internal differences of a whole continent in formation had somehow to be fused. To the swarming immigrants the prospect was dazzling, but in art, as in geography, lush vegetation does not necessarily imply a fertile soil, and it is no wonder that until recently Latin-American music has given back to the world no return for its gargantuan feeding, except a more or less rich flatulence. Considering the increased speed at which foreign influences have been rushing in, it is obvious that the native musicians are now developing an assimilative zest beyond that of older civilizations. The most recent influences have been pretty formidable, too.

The recent war, however, has brought opportunity and dollars: the musicians have come in for a share like the rest, and comparing the present batch of music with the pre-war standards of the 'Boletines Latino-Americano de Música', one clearly sees that musicians were justified in claiming that their chief lack was practical encouragement, for though the general level is still not high, the improvement is so marked as to be significant.

Sorting it all out, we find, on the whole, a representation of the varying stage of development in these twenty republics as they exist to-day. Only in the go-ahead Atlantic cities of Rio de Janeiro and Buenos Aires can we find a genuinely twentieth-century aural perception, and even there it is in minute proportion to the whole urban population. But even in the backward states change is coming as quickly as conditions allow. And for these populations some useful educative music is being produced, though by our standards it could scarcely be called music at all. But it is doubtful whether the efforts to bring the Indian three and five-tone scales to present life will ever be successful in their elemental frame (some new tonal games complete with rules and relaxations must first be evolved), though a practical use for them may perhaps be found by some composer trying to clear the air of American tendencies to thick sonority, in the way that Bartók, following Beethoven, evolved a use for unison passage-work to relieve congested periods of development. This continent contains the antidotes for its own ills, it seems.

In the next stage of Latin-American music, the Spanish and Portuguese colonial dominion, there are two strains which often crossed—the popular and the classical. The popular, or *costumbrista*, is totally absent from this batch (D.G.); the classical presents a solid phalanx, however. Falla's priestly task is over, but his acolytes remain—neo-classicist, clean but cold—dispersed about the New World. That the prolonging of this phase is a danger in Spain, where those behind cry "forward" and those in front cry "back", is not the fault of Falla, who turned back so that others might go forward; but it is a check on dogmatizing to reflect that the transference of the "back to Scarlatti and beyond" style—one cannot call it a movement—to Latin-America is useful and just now even salutary. I cannot agree, though, with the opinions that the examples included here would be of general interest or give pleasure beyond the conservatories. One young woman, Gisela Gonzalo of Cuba, communicates her delight in the old models she has obviously studied; but are these the most fitting moulds for Lorca's verse? Having heard him tell, in dispreoccupied moments, his own views of the musical setting of verse, I reserve some doubts. But her choral settings are the sort of thing the continent urgently needs. It is through the newly formed choral groups which have sprung up everywhere that musical education in the mass is being spread so fast. This question of providing immediate material brings us to Villa Lobos. He has only one orchestrated street-song here, but he is unquestionably the man of the moment, the personal expression of present-day Brazilian musical life, by his agglomeration of many attractive elements whose fusion is taking place, but is not yet complete. He knows what the people need and he sees that they get it. What enormous gusto he has, blowing in like a great, warm gale and scattering our tidy theories in all directions! He is a whale of a man among the minnows of fashion.

Chavez being absent on this occasion, we turn finally to Juan Carlos Paz and Claudio Santoro for the emergence of the individualistic musician whose assimilation is positively over. The integrity and mastery of Paz lifts Argentine music on to the plane of leadership his country has long exerted in other matters in the southern hemisphere. His music is intensely felt, but temperately expressed, and there is no doubt of his strength to draw his fellows after him into new ways. After listening to him we cannot turn back to the older fashions with quite the same tolerant patience. Such is the ruthless consequence of an art which is by its nature dependent on momentary sense-impressions and against which the greatest genius seems to hurl its spiritual force in vain.

A young Brazilian comes last, Claudio Santoro, born in 1919. He has only fifty bars of music—two songs—included here, but he gives a special pleasure to those who love the Portuguese language for its vibrant richness, slow echoing overtones and fluctuating rhythms. Like Paz, Santoro has considerable aural acuteness and cunning to draw us after him; but where the Argentine invigorates, the Brazilian entices—and so the old racial attractions assert their separate powers. But certainly there are vast tracts in South America where injections of both Paz and Santoro would at present be deadly, and for a long time to come they will obviously be acceptable to their compatriots in homoeopathic dosage only.

A. M.

Parrott, Ian, *Theme and Six Variants* for Piano. (Lengnick, London.) 4s.

This work was written in the Middle East over a period of some fifteen months. The loosely organized variation form was probably the most suitable to undertake when interruptions were likely, and Dr. Parrott has here been able to show how many-sided and interesting his thoughts can be. This is in no sense a set of variations. A theme in C minor, with many characteristic features included in its six bars, is made the springboard for a set of six pieces in various moods of which the capricious is the most prominent and frequent. Indeed caprice is the composer's strongest point, from the enharmonic sequences of the theme to the flitting scherzando of Variant 5 and the grotesque grandeur of Variant 6. Variant 1 is a *moderato risoluto* in which the theme is used in alternation with a broadly phrased development of its first bar. Variant 2 is a *pianissimo* movement in E♭ major interrupted by a *fortissimo* piece of pseudo-romantic declamation of the inverted theme. Variant 3 is a charming *allegretto* in 7-4 time. There follows a Nocturne in D♭ major, a *scherzando* in C major (for the last two bars at any rate) and a vigorous march-like movement sub-titled 'Humoresque'. The style is sparing of notes, indeed startlingly gaunt at times, and from time to time there is the feeling that the music jumps prodigally from one cleverness to another; but there is no doubting that this is one of the most interesting piano works published since the war.

I. K.

Rawsthorne, Alan, *String Quartet (Theme and Variations)*. (Oxford University Press.) Score, 4s. 6d.

Originally written in 1939 as part of a two-movement quartet, this Theme and Variations was later reconstructed by the composer from his

own notes. It shows none of the self-consciousness of the earlier Theme and Variations for 2 violins, and the composer has no longer to resort to writing his variations in accepted forms. As was to be expected, little "Rawsthorne phrases" peep in here and there, especially in the third variation, but that suggests that the composer has by now acquired a style, and the work ought to be heard or read several times before one thinks one knows it. The score seems to be printed from some form of manuscript, which, although perfectly clear, is not as restful to the eye as ordinary print. K. A.

Rubbra, Edmund, *Lyric Movement* for String Quartet and Piano. (Lengnick, London.) 8s.

This is not a new work : it was originally written about eighteen years ago and cannot be judged as a new development of Rubbra's style. The tunes, which have something of the folk-element in them, are pleasant, and the counterpoint adds to instead of detracting from one's enjoyment. Apart from one or two conflicting time-signatures (which give a pleasing effect), the work should not be difficult to perform. K. A.

Rubbra, Edmund, *The Morning Watch*, Motet for Chorus and Orchestra (Henry Vaughan), Op. 55. (Lengnick, London.) Vocal Score, 3s.

It is a pity that this work is at present published only in vocal score, because it invites comparison with Bax's setting of the same words and without indications of the scoring seems far greyer than the Bax, and far greyer than the eager and ecstatic words.

There is a long orchestral introduction marked "slow and spacious" in which expressive points of imitation are unfolded over a throbbing bass. A polyphonic climax is made and sustained until the voices enter in homophonic declamation of the first half of the poem. There is a big climax with appropriate carillon cross-rhythms to mark "the great Chime and Symphony of Nature". Here the poem divides and the *pianissimo* entry "Prayer is the world in tune" is preluded by a calm instrumental passage over a dotted rhythm which continues almost to the end of the work. Again the chorus writing is almost all homophonic and achieves its climax rather by the grandeur of its lines than by any richness of texture. The motet is rounded off by the orchestra and the introduction makes itself felt before the close.

It would be unfair to judge this work without a full score, but the vocal score shows wishful imagination in asking three top Bs of the tenors.

I. K.

Stanovský, O., *Missa pro defunctis (Requiem)* for Unaccompanied Chorus. (Nakladatelství Vyšehrad, Prague.)

The setting is for T.T.B.B. with occasional six-part chords. It is suitable only for liturgical use, there being no attempt at anything more extended than a setting of the words without repetition to plain and wholly uneventful harmony.

I. K.

Sumsion, Herbert, *A Mountain Tune: Intermezzo* for String Orchestra. (Oxford University Press.) Score, 2s. 6d.

This is a peaceful little work. It is of simple construction ; its tunes

are very charming, and the harmony is smooth and appropriate, being rather reminiscent of John Ireland at times. There should be no hesitation about including it in programmes, as both professional and amateur orchestras will find it congenial—to say nothing of the audiences.

K. A.

Vaughan Williams, R. *Concerto for Oboe and Strings*. (Oxford University Press.) Piano arrangement by Michael Mullinar. 7s. 6d.

String Quartet in A minor. (Oxford University Press.) Score. 6s. 6d.

The string Quartet is inscribed "for Jean on her birthday", and in each of the four movements the viola begins solo. Indeed, the viola has the last word also in the first three movements and only in the last movement accepts the general benediction as a contented inner part in a final chord. This final chord is in D, but this calm is only found after three movements marked by many abrupt changes and restless ambiguities of key. The prelude is a passionate piece in A minor in which the composer whirls one in a harmonic vortex with chords which, taken singly, are mainly diatonic. The second subject is a deeply expressive phrase stamped "V. W.". The second movement is a romance which opens with leisurely imitative entries *senza vibrato*, with contrasting material of diatonic eight-part chords. This is the most substantial and satisfying movement. The scherzo is largely based on a figure from '49th Parallel', four notes falling through an augmented fourth from G to D \flat . The mystery roused by this ambiguous tonality is heightened by the fact that the viola is the only instrument unmuted. The scherzo ends in F minor and the epilogue with wonderful effect gives a cantabile tune in F major to the viola which is taken up in quiet euphony. Half-way through the short movement there is a modulation down to D major in which the music comes to rest without an accidental in sight.

By comparison the oboe Concerto appears the slighter work. But although it may not say much that its composer has not said before, it is none the less gracious and steps with a foot as sure as it is dainty. The first movement is a rondo pastorale with forthright tunes and a good deal of the composer's favourite device of falling phrases in overlapping canon. The staccato writing for oboe is far from easy. The second movement is a minuet and musette and the third a busy scherzo-finale with energetic cross-rhythms and *pesante* bucolics.

I. K.

REVIEW OF PERIODICALS

The Paris 'Revue Musicale' of January 1947 contains an article by Gérard Michel on André Jolivet's compositions, with a couple of pages of preface on the new "intellectual music", "which has freed itself from rigid structures, cold harmony, insipid melody and from sound in the raw, and has discovered itself as human, enfranchised and vivifying, taking its place in the evolution of thought. . . .". In other words Jolivet (aged forty-one, for long the conductor of the incidental music at the Comédie Française) is an atonalist. Michel mentions as the principal works: string Quartet (composed 1934, first performance, Budapest, by the New Hungarian Quartet, 1937); 'Mana', pieces for piano (composed and performed 1935); 'Five Incantations' for flute solo (composed 1936, performed 1938)—with these titles, 'To welcome the mediators, that the meeting be pacific', 'That the child to be born be a boy', 'That the harvest of the furrows be rich', 'For a calm communion between the being and the world', 'At the chieftain's funeral, to obtain protection for his soul'; 'Incantatory Dance' for orchestra (composed 1936); 'Incantation' for violin solo, entitled 'That the Image may become Symbol' (performed 1939); 'Cosmogony', prelude for orchestra (performed Nice, 1942); 'Five Ritual Dances' (broadcast 1942); Mass for voice, organ and tambourine (performed at the Franciscan Chapel, 1942); cantata, 'The Last Temptation', extract from an oratorio 'Joan of Arc' (broadcast 1941); comic opera, 'Dolores, or the Miracle of the Ugly Woman' (composed 1942); wind Quintet with principal oboe, a competition piece at the Conservatoire (performed 1946); piano Sonata (performed 1946); 'Psyche', a symphonic movement; and incidental music to Claudel's 'Book of Christopher Columbus'. Michel says that the flute Incantations illustrate Jolivet's first principle, "the intimate penetration of the world" ("Music should be an auditory manifestation in direct relation with the cosmic system"). The combative principle is illustrated by the string Quartet (a fight between opposing fifths, which leads to a victory for the open strings). Michel finds atonality "developing and multiplying to the extreme degree" in Jolivet. The matter is "not quantitative but essentially qualitative". "This qualitative art, 'a spectre of a thousand shades with imperceptible graduations' . . . is freed from all earthly contingencies and from cold, *a-priori* forms which check and restrain the upward leap of the artistic mind."

André Boll has faults to find with revivals of Berlioz's 'Faust' and Roussel's 'Padmâvati' at the Opéra and of Chabrier's 'L'Étoile' at the Opéra-Comique, and he ends with a jeremiad. "Jacques Rouché having been suspended from the functions he so brilliantly occupied for nearly a quarter of a century, it seems to have been noticed that something more than an injustice has been done—a blunder. . . . The crisis at the Opéra and Opéra-Comique has never been more acute. . . . The

400 million francs of the subsidy go to pay almost exclusively for mere care-taking." One-sixtieth only of this sum, he complains, goes to the production of new contemporary works.

In the February number of the review Léon Vallas, pursuing his study of Vincent d'Indy, gives us an exchange of bitter-sweet correspondence that took place in 1919 between d'Indy and Saint-Saëns. In his young days d'Indy had been a keen admirer of the elder musician, but a breach occurred between them in 1878. In 1919 Saint-Saëns brought out a pamphlet, 'Les Idées de M. Vincent d'Indy', which was an appreciative but critical examination of d'Indy's 'Course of Composition', the basis of the teaching at the Schola Cantorum. He sent a set of proofs to d'Indy, and some months later d'Indy replied to the pamphlet in a detailed letter. The two differed on a number of points—among others, "the purely religious origin of art" (in which d'Indy believed); the manner of performing sixteenth-century music (which Saint-Saëns held to have been originally unemotional); the meaning of the word Rhythm; d'Indy's dictum, or rather d'Indy's adoption of Riemann's dictum, "Every melody begins with an anacrusis, expressed or understood"; and, above all, Franck's place in the heaven of art. It was past arguing, it was a matter of personal appreciation, this last point, so d'Indy agreed,

But what I cannot understand is that you should find an awkward modulation in what is a perfectly logical tonal situation. The key of B \flat minor (equivalent to A \sharp minor) in the finale of the Sonata is a close neighbour of the principal key (A major) by way of C \sharp , the mediant of that key. In any case, this tonal situation is much less shocking and disagreeable than that in your Symphony in C minor, created by the tonality of the Adagio in D \flat major. The two keys are frightfully hostile, they are materials incapable of constituting a sound structure. None of the great classics, not Bach or Beethoven or Wagner, ever adopted this truly flighty scheme of construction. I know of only one example of its use in the eighteenth century, in a sonata by Haydn.

Saint-Saëns replied point by point. As to Franck, he said:

It is not my fault if I do not find in his works the intense poetry you discover there, as I should like to. Save for rare and lucky exceptions, I find his music graceless and charmless; it bores me.

All the reasoning in the world fails to affect one's sensations. The modulation in Franck's Sonata may be the soul of logic, but still it is disagreeable; and the arrival of D \flat as the key of the Adagio of my Symphony is one of the chief charms of the work. For that matter, the only key established before is F \sharp minor, a neighbour of C \sharp , which is a synonym for D \flat .

Emil Haraszti has an enthusiastic article on Kodály:

If Bartók is haunted by wild, fantastico-heroic visions of the origins of the Hungarian fatherland, Kodály gives a larger and truer image of the Hungarian soul. His imagination does not gallop off through time and space but is halted by the Carpathians and the snowy Transylvanian mountains. Always his music sings the woe or gladness of the Hungarian soil.

And so on. But what is disconcerting is Haraszti's pronouncement that Kodály's masterpiece is still the 'Psalmus Hungaricus', which dates from as long ago as 1923.

'Musicology', a quarterly published at Middleburg, Vermont, is a magazine of more general interest than its name suggests. Vol. I No. 2 (undated) includes a transcript of 'The Panel on Soviet Music' held at New York on November 18th 1945, with Aaron Copland as

chairman. Serge Kussevitsky expressed his faith in these words: "America and Russia will save the world from barbarism". Olin Downes felt similarly, declaring: "No other two nations of the world have the capacity for friendship and service to the human race that these two nations possess".

Elie Siegmeister, an American composer who has been in Russia, told the company about the life and conditions of work of Soviet composers. There exists a Union of Soviet Composers with a membership of 900. A committee presided over, in Mr. Siegmeister's time, by Reinhold Glière has the refusing or accepting of candidates for admission. A member, before setting out to write a work, submits a project to the Union.

Sometimes a committee of the composer's colleagues, after reviewing his recent work, may feel he is devoting too much time to writing chamber music, let us say. They may suggest that for the sake of his rounded development as a composer he is ready to write a symphony.

Once a project is accepted, the composer is allotted a stipend for his support during the period of composition. "A composer usually receives about six months' time and between 8,000 and 16,000 roubles for writing a symphony." If the work turns out well there may be a bonus. Then there are publication rights, for "a vast number of compositions by Soviet composers are published—even lengthy orchestral and opera scores for which there is practically no market, since the motive here is musical value and not commercial profit". Khachaturian received altogether 38,000 roubles for his second Symphony, which represented three months' work. The Union also undertakes to find housing for its members and it maintains shops of its own where members buy food and clothing "at or below prevailing prices". Glière is described as one of the wealthiest men in the country, on the strength of the success of his ballet, 'The Red Poppy'. He told Mr. Siegmeister that, instead of living in one room, he now had three—two for his family and one for himself—and that he had a Bechstein piano, which he had always wanted. The system of mutual aid and criticism obtaining among these composers was then described. The Russian musicians define it as "the responsibility of all for the work of each".

This operates by a technique of creative criticism by various composers of one another's work, and constant challenging and suggestions such as, I am afraid, it would be very hard for us Americans to take. Sometimes the criticism is sharp and sweeping; sometimes it is specific and technical. . . . Composers often make changes in their music as a result of these discussions—and this includes even top men such as Prokofiev and Shostakovich.

Prokofiev is reported as having remarked upon Shostakovich's eighth Symphony: "After the second half-hour the listener begins to demand something more effective in order to combat his fatigue"; and the composer was advised to cut out two entire movements.

American composers would doubtless find it difficult to work under a set-up in which they were obliged to listen to such frank and unadorned public estimates of their work by their respected and distinguished colleagues. Soviet musicians, however, not only endure but seem to thrive on it. . . . It is generally admitted now that Shostakovich has grown immeasurably in the past nine years, since those criticisms were made of his work.

One can only regret that this observer was not in Russia at the appropriate time to explain the recent official denunciation of Shosta-

kovich's ninth Symphony. The 'Revue Musicale' of last January says that the composer has been accused of having submitted to "the unhealthy influence of Stravinsky, an artist without a fatherland or faith in advanced ideas".

To go back to 'Musicology', William J. Mitchell's article, 'Heinrich Schenker's Approach to Detail', is one more example of the vogue that Schenkerian analysis has in academic America. Mr. Mitchell is another who believes that the term "voice-leading" is a good rendering of *Stimmführung* (i.e. part-writing). More formidable than Schenkerism is Schillingerism. 'Musicology' presents us with an extract from 'The Joseph Schillinger System of Musical Composition'—a chapter entitled, 'Variations of Music by means of Geometrical Projections'. In the summer number, 1946, of 'Modern Music' (the quarterly review of the American League of Composers, an interesting magazine which has, after achieving twenty-three volumes, regrettably died) there were two reviews of this system, one favourable and the other less so. Sidney and Henry Cowell said for the defence:

Schillinger systematizes musical relationships by expressing them methodically in mathematical formulas. . . . His system uses a comparatively simple form of Einstein's graph, with its time-space co-ordinates. . . . If the arts consist of a series of relationships, then their patterns might be expected to reproduce the actual processes of nature: growth, motion and evolution. . . . Many have criticized the confusion of style and taste with "law" in music, as being a hold-over from 19th-century religious thinking. Schillinger felt the trouble lay in a limited and faulty idea of what music is, which resulted in the old anachronistic dichotomies of art and science, art and life, art and nature. Once these sets of apparent opposites were understood to share the pattern-in-movement or rhythmic nature of things the arts fell into their natural place. Schillinger's perception of this, and the exceedingly comprehensive and practical application he made of so broad a philosophical concept, must have a revolutionary effect upon the relationship between composers and their craft.

Elliott Carter, attacking, wrote:

The point of view comes straight out of middle Europe in the early twenties when the application of a mechanistically conceived scientific method to the arts was all the rage. . . . An elaborate show of scientific language, of schematic exposition that apes mathematical texts, plenty of graphs and pseudo-algebraic formulas, all do about as much to confuse as to clarify. . . . Violent invective, dogmatic assertion, repetition of ideas and phrases and a certain megalomania are combined with apparently dispassionate and rigorous analysis. . . . The reader is browbeaten. . . . But this is all a bitter coating for a book that makes many interesting contributions.

The summer number, 1946, of 'Modern Music' includes an analysis by Ingolf Dahl of Stravinsky's 'Symphony in Three Movements' of 1945, of which it is said: "The new asparagus is basically different from the earlier radishes. . . . Let it be said at once, this is no island music. It is here and now—and it has the power to move". Henry Brant had a short but informative article on Marc Blitzstein, and in the autumn number there was one on Henry Cowell by Edwin Gershefski. A chapter from Arnold Schoenberg's book 'Style and Idea' shows us that, when writing prose, he does not always eschew the obvious, but that the book will be worth reading.

Some names of new German composers appear in correspondence from Berlin—Boris Blacher who "oriented in atonality, strives in a most individual rhythmic and melodic fashion to attain a new classicism", and Konrad Friedrich Noetel, who is "more solid". Hindemith's

name is said to appear frequently in chamber programmes. "Mendelssohn and Mahler, Tchaikovsky and Stravinsky, Debussy and Ravel have been restored to their rightful positions; but the interest displayed doesn't—except for Tchaikovsky—amount to much." Writing from Brussels, Paul Collaer says that Raymond Chevreuille is the most remarkable Belgian musician at the present time. From France Louis Saguer reports that Tony Aubin "occupies a choice spot among the more conservative". Of the Young France group: "Yves Baudrier has found his voice in a very spontaneous language"; "Daniel Lesur's vocal music often evokes a dreamy landscape"; Messiaen's "taste seems quite uneven. The obviousness of his work certainly guarantees him immediate success". On Jolivet: "Vehement, violent, orgiastic, his music seems to come from the atavistic depths of the subconscious". It also "indicates a rich and benevolent nature". André Marcel, among the youngest composers, "also writes in an incantatory style". There is Serge Nigg: "His strong personality and great musical knowledge allow him to compose with any technique". Jolivet is the master, Nigg "the great young hope". The English correspondence of this magazine was in the able hands of Humphrey Searle. R. C.

CORRESPONDENCE

To the Editor of 'Music & Letters'

Sir,

May I be allowed some space in which to reply to Mr. Robert Donington's review of my book 'English Chamber Music.'

First, let me say that I am very grateful to Mr. Donington for drawing the reader's attention to one or two slips. These are, no doubt, due to the fact that most of the research was done single-handed under the extreme difficulty of war-time conditions, when many of the necessary works of reference were out of reach. But these errors in no way invalidate the main thesis of the work, which is to show the relation between the development of a great art and the social forces at work in the country in which it flourished.

Historical materialism is not a "faith", which, starting with a given theory, then seeks to fit every fact into that theory whether it involves distortion or not; it is a method of thought based on careful analysis of facts. In its application to musical history every new fact brought to light enriches and broadens our understanding of music as well as of history, and the mistakes made by any one individual in this or that detail do not lessen the value of the method itself. The fact that social conditions play a vital part in determining the character of the art of any period is now accepted by many distinguished critics and musical historians who

would indignantly deny the term "Marxist" if applied to themselves, but who have been led to this conclusion by a study of the indisputable facts. By demonstrating the relationship between the development of the art and its social, political, cultural and economic background (instead of abstracting the facts of musical history from their living background) we are better able to recognize the true nature of many otherwise unexplained phenomena of musical history.

Mr. Donington compiles a rather long list of "mis-statements" (which he is "genuinely sorry to have to point out"). I am afraid that with the exception of some details, as referred to above, Mr. Donington is, most of the time, tilting at windmills. He has completely misread my statements on the "predominance of the element of pleasure" in my quotation of William Byrd, for I am speaking precisely of an aspect of *English* music and its development in the historical setting of sixteenth-century *England*, and not of fourteenth-century Italy or of ancient Greece. When I discuss "variety" (as a new element in the fantasia form at the time of Thomas Lupo) Mr. Donington reads "variation", with a subsequent *volte face*; and he misquotes my attempted explanation of the curious "ut-re-mi" species to which he objects without giving an alternative explanation. Monteverdi certainly did use *tremoli* (though not necessarily orchestral ones), but I wish Mr. Donington would present us with some new knowledge as to where he has found *ritardandi*, *crescendi* or *diminuendi* in any work by Frescobaldi or Caccini—"in the way of written statements" in the score or part-books; for this is what I mean by quoting Matthew Locke's indications on p. 240 of my book. With regard to Mr. Donington's citation of Thomas Mace's undoubted praise of profound music, it has ceased to be surprising to students of seventeenth-century cultural life in England that contradictory statements were then made by one and the same author (see also Milton's various sayings about music). Thomas Mace, that great music-lover and exponent of English musical art, has been quoted several times in my book—as an admirer of the profound chamber music of the old age. Yet even in his works there are traces of that philosophy of music which was to culminate in Burney's well-known definition.

Mr. Donington quotes me as having said that "There is nothing to be said against the performance upon modern violins, violas and cellos of old music intended for viols". Much of his attack on my artistic judgment is based on this quotation of a sentence out of my book. Yet your readers should realize that this sentence (with the word "There" quoted, wrongly, with a capital initial) has been taken out of its context and has thus been given a completely different meaning. The whole passage reads :

To-day, when there are but few old instruments in existence and few players who can afford to buy them, there is nothing to be said against the performance upon modern violins, violas and cellos of old music intended for viols. The enrichment of the modern chamber-music repertoire and the historical knowledge and understanding gained by the interpretation of old music, are too important an advantage to be sacrificed by academic insistence on old instruments for its performance. Yet the player should keep in mind that a performance of old chamber music on violins and cellos ought to be kept in as restrained and reserved a style as possible. Play an early 17th century *In Nomine à la César* Franck and you will get a grotesque caricature, a hysterical mockery of the original.

What is in Mr. Donington's mind? Does he seriously believe that all the marvellous music of the sixteenth and seventeenth centuries, originally written for viols, should be kept away from the public because of his insistence on performance upon viols?—for this is what his policy of vetoing modern instruments would lead to, in view of the fact that viols are at the moment only a connoisseur's affair. Indeed I wish that the Dolmetsch family, who do master these instruments, could be far more widely heard than they are at present, and thus pave the way to a more popular appreciation of all this music as it sounded originally. But we cannot make a revival of the old masterpieces dependent on performance by the original instruments. English chamber music of the sixteenth and seventeenth centuries is a very important part of the people's heritage. It should be revived by the best methods available and as soon as possible. Where viols are at hand, by all means let us use them. Where there are none, let us take the next-best thing, violins, violas and cellos—if played, I repeat, in a restrained and reserved style, to enable the players in the ensemble to weave that peculiarly delicate and tender network of intense polyphony which is so infinitely attractive. We all hope that one day society will be sufficiently stabilized to allow the deliberate cultivation of music on old instruments. Does Mr. Donington wish to limit all performance of this music to a narrow circle till those golden days arrive?

Much more could be said about many of the points Mr. Donington makes. I am prepared to do so, yet I do not wish to occupy any more of your space.

41 England's Lane,
N.W.3.

Yours faithfully,
ERNST H. MEYER.

May 10th 1947.

Our reviewer writes: May I just try to reduce our differences where possible?

On points of *fact*, there were many more inaccuracies than I could feel happy about, but on the main fact—the beauty and value of this neglected English chamber music—we are in the completest agreement, and I think Dr. Meyer's book will do a great deal of good.

As to *misrepresentation*: I tried with such anxious care to do Dr. Meyer no injustice that I am inclined to attribute our controversy in some of these instances to his having had qualifying additions or reservations so clearly in his own mind that he somehow failed to notice their absence in his actual statements. The statements about Byrd and Locke, for example, both seemed unjustifiable as written, though the latter (not, to my thinking, the former) may be justifiable (hard to make sure, of course) as now qualified in Dr. Meyer's letter. The Caccini evidence I had in mind was simply the 'Nuove musiche' preface; the Frescobaldi was the preface to the 1614 Toccatas.

Mis-quotation: I doubt it. I triple-checked all quotations.

Interpretations: I was certainly annoyed at finding Mace (surely an unusually consistent author) brought in to prove the exact opposite of his plainly stated views; my apologies if I have made a mountain out of a molehill here. I agreed in my review that social history can be helpful in interpreting artistic history; I merely feel (and wrote) that this truth when

exaggerated becomes a fallacy, and a very insidious one, as witness the historical inexactitudes into which it has led a scholar of such integrity as Dr. Meyer. As for my alleged "policy of vetoing modern instruments", I know it not, and am quite shocked at having it fathered on me! I agree most willingly, as I wrote in my review, that "there is something, even much to be said for using the violins which lie to hand rather than learning the viols which do not": I merely protested that this becomes (even in Dr. Meyer's full context) a harmful piece of wishful thinking when exaggerated to "... there is nothing to be said against ...". For if we really believed that, we should have no motive in striving towards that distant ideal to which Dr. Meyers' letter shows that he too subscribes, of training a sufficient supply of good viol players. Polyphonic viol music does come off better on viols, and we can agree to aim at that without wishing to discourage people who decide to use violins meanwhile.

I hope the above may contribute towards a fruitful resolution of our present differences, so that we can "close the ranks" against our real enemies, ignorance and indifference, wheresoever lurking.

Cadgwith, Cornwall,
May 13th 1947.

ROBERT DONINGTON.

To the Editor of 'Music & Letters'

THE ENGLISH TRANSLATOR OF FORKEL

Sir,

On October 17th 1808 Samuel Wesley wrote to Jacobs: "We are (in the first place) preparing for the press an authentic and accurate Life of Sebastian, which Mr. Stephenson the Banker (a most zealous and scientific member of our Fraternity) has translated into English from the German of Forkel. . . . This we propose to publish by subscription . . ."¹

This reads as if the translation were then complete; and indeed it was advertised in 'The Monthly Magazine' during 1808.² However, the anonymous translation published by Thomas Boosey did not appear until 1820. This has been attributed to Stephenson: naturally, but perhaps wrongly. Lightwood (*op. cit.*, pp. 122, 187) printed the relevant portion of the following letter (British Museum Add. MS. 35013, f. 90):

Euston Street,
Thursday 23^d of Novr.

Dear Sir,

As you were so kind as to promise me the Procuration of a Frank upon any special Occasion, I avail myself of the Privilege by requesting the Favour of one for Monday next, 27th Inst. with the following Direction:

Sir James Gardiner Bart.
Roche Court
Fairham,
Hants.

I have perused Forkel's Life of Sebⁿ. Bach with some Satisfaction.—Too much Panegyric can hardly be lavished upon a Genius of such Universality of Style as his Compositions every where evince, but Mr. Kollmann's English is a grievous

¹ 'Letters of Samuel Wesley to Mr. Jacobs' (London, 1878), p. 6.

² J. T. Lightwood, 'Samuel Wesley, Musician' (London, 1937), p. 122.

Disparagement of his Subject.—His Sentences are always clumsy, and full often nearly unintelligible, from his close Adherence to the tiresome Pleonasm and Pedantry of Style in which the German Prose always abounds: and Forkel himself is not a little dogmatical and pedantic; sometimes running point blank contrary to the real Matter of Fact: for Instance, where he asserts such a gross and impudent Falsity, as that "Handel's Melodies will not remain in Remembrance like those of Bach"—the contrary is the direct Truth, and I boldly maintain that when we affirm the Melodies of the latter to be *as good* as those [of] Handel, we bestow high Praise upon Bach.

The constantly fine Melody which pervades the Choruses of Handel are [*sic*] a self evident Confutation of Dr. Forkel's audacious Ignorance, and old Kollman [*sic*] (who is well acquainted with Handel's Music) ought to blush at inserting such libellous Nonsense in [to, *erased*] a Work containing so many interesting Memoirs of the Prince of Harmonists.

The first Time you happen to travel my Way and will take your Chance of finding me within, I need not say that your Company will be thoroughly welcome to

Dear Sir,

Yours faithfully
S. Wesley.

[Addressed]

To

Mr. Emmet

Organist

Ebury Terrace

Pimlico.

N.8

I think I am right in saying that 1820 and 1826 are the only years in which this letter could have been written.

Grove records two male Kollmanns, of whom only the elder concerns us. A. F. C. Kollmann, born in Germany about 1756, was organist of the German chapel, St. James's, from 1784 until his death in 1829. He published theoretical works in English and was a Bach revivalist.

The words "Handel's Melodies will not remain in Remembrance like those of Bach" do not, I think, occur in the 1820 translation; but would an unpublished work have aroused such a storm of indignation?

Yours faithfully,

WALTER EMERY.

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